

SATURDAY, JANUARY 15, 1887.

No. 767, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*A Descriptive Account of the Guildhall of the City of London.* By J. E. Price. (Prepared by Authority of the Corporation.)

THIS splendid volume contains an elaborate account of the Guildhall as it now stands, interwoven with descriptions of the earlier buildings which it has replaced, and of the chief historical events associated with this ancient seat of municipal government. We know that no city is in possession of such a complete library of archives as that which has been collected during the last six centuries in the record-rooms of the City of London, and that "there are no traditions more illustrious than those which cluster around the Guildhall." The muniments of the City have been freely used in the present volume to elucidate the history and traditions connected with these venerable buildings; and the volume is enriched with a great number of facsimiles of charters, maps, and rare topographical drawings and prints. The work appears to have originated in a motion of the Lord Mayor in 1882 that, having regard to the structural alterations which were then about to take place, the Library Committee should take plans and drawings of such portions of the buildings as it might be desirable to preserve among the archives of the corporation. The matter was referred to a deputation which included Mr. Alderman Staples, who has taken throughout a warm interest in the progress of the work; and this deputation employed Mr. H. Hodge to prepare plans and drawings of the buildings which were to be removed to make room for the new council-chamber, and of all such ancient remains as might be discovered in the course of the excavations. It having afterwards been determined to pull down the Court of Aldermen's room, Mr. J. P. Elmslie was invited to make detailed water-colour drawings of both rooms. Meanwhile, as it had been resolved to publish a historical description of the Guildhall in connexion with the work already undertaken, an application was made to Mr. J. E. Gardner for permission to select drawings and prints from his valuable collection to be copied as further illustrations. This request was at once granted, and facsimiles of the works selected are included in the volume before us.

Mr. Price points out in a valuable preface, from which these details are taken, that a mere architectural description of the building might have occupied but a few pages; but the true history of the Guildhall is the events by which it is connected with an ancient and powerful corporation. "The stirring episodes, religious, political, and social, with which the hall has been associated

for many centuries, clothe it with a far deeper interest than could any mere technical description of its walls or the masonry, painted glass, and sculpture with which it is adorned." It was not the editor's purpose to prepare an exhaustive history, which would have required the labour of years applied to the letter-books, journals, and repertories that are preserved in a complete series commencing in the thirteenth century, not to mention the stores of valuable information which, as he tells us, are "hidden in the rolls of the Hastings Court." He has rather selected as his model John Stow, the prince of tailors and antiquaries, who collected and accumulated "as much as time and energy would allow," being conscious, nevertheless, that future students were, in any case, being guided to stores of information which but for his useful labours might have remained unknown. We learn also from Mr. Price that the delay which occurred in the completion of the work was due to a disastrous fire, by which the sheets already printed and parts of the manuscript material were destroyed, this accident rendering it necessary for part of the work to be re-written, and for the whole of the illustrations to be re-engraved. Thanks, however, to the liberality of the Corporation in forwarding their well-chosen enterprise, all difficulties were at last surmounted, with a result which, as it must be allowed, is creditable to all parties concerned.

Among the most interesting documents of which facsimiles are introduced is the description of the lands belonging to the Chapter of St. Paul's in the early part of the twelfth century. This record was discovered a short time ago by the present Deputy-Keeper of the Records while engaged in the work of the Historical Manuscripts Commission. It contains much earlier information as to the division of the city into wards, and as to the jurisdiction of the aldermen, than anything which has hitherto been published, together with many other curious particulars about the ownership of land in the neighbourhood of the Guildhall at that early date. Several of the entries relate to the ancient division of London into a number of territorial *sokes* or manors, making up an aggregate district which was governed and administered like an ordinary county before the municipal system was fully developed. Mr. Coote used to maintain the somewhat romantic opinion that London was never organised upon any Teutonic model, but was through all its history ruled by a municipal corporation which had descended, with hardly a change, from the time when Britain was a Roman province. Whatever may be said of such a theory, as applied to some continental cities, it must be admitted that there is no positive evidence of any kind which can be adduced to support it in the case of London, or any other English city or town. London was a place of great importance during the occupation of this country by the Romans. It was certainly the seat of the provincial treasury, and was probably the residence of some of the higher civil officials; but we know nothing of its history during the period between the first victory of the English invaders and the time when we find it parcelled out like a shire into a number of private estates and territorial franchises and jurisdictions. Whatever can be urged in support

of Mr. Coote's theory is very carefully collected in the introductory part of the work before us.

The site of the Guildhall in the Early Norman period is fixed by a comparison of several interesting documents, of which some are apparently now for the first time published. The oldest building seems to have been erected in Aldermanbury, close to the site of the existing hall. About the beginning of the fifteenth century the old hall was found to be inadequate for the growing needs of the citizens, and a new building was commenced in the mayoralty of Thomas Knowles. According to Fabyan's Chronicle, this took place in the year 1411, though the exact date is disputed. "In this year was ye Gylde halle of London begon to be newe edified, and of an olde and lytell cotage made into a fayre and goodly house as it nowe appereth." The citizens appear to have found great difficulty in raising the necessary funds for the work. The editor has inserted copies of several old views of London which will give his readers a very good idea of the appearance of the old hall, with its high-pitched roof and turrets, or lanterns, and gables at either end. This building was almost wholly consumed in the Great Fire of 1666. Mr. Price cites a curious painting, which represents the fire as seen from Greenwich, showing about one-third of the roof as then left standing. Another account is extracted from Vincent's work called *God's Terrible Voice in the City*. On that night, says the diarist, speaking of September 4, 1666:

"the sight of Guildhall was a fearful spectacle, which stood the whole body of it together in view for several hours together after the fire had taken it, without flames (I suppose because the timber was of such solid oake), in a bright shining coale, as if it had been a Palace of Gold or a great building of burnished brass."

Richard Blome describes the rebuilding of the hall. The various rooms and offices were appropriated to the same places as before; but the walls were considerably raised, and the whole building was made "much more regular and loftier and more substantially built." The correctness of this account appears by the report of the architects who reported on the designs for the new roof which were prepared in 1864. The oldest part of the building, as it now exists, is the crypt, which forms the western portion of its substructure. This is regarded as belonging possibly to the first half or second quarter of the fourteenth century. A full account of the crypts is followed by a description of the chapel and of Blackwell Hall, which formerly abutted upon it towards the south; and there is also an extended history of the library and the various court-rooms, and of the great hall as it now appears, with adequate notices of the giants, and of the more remarkable trials, banquets, and pageants which have taken place at the Guildhall in recent times.

CHARLES ELTON.

*She.* By H. Rider Haggard. (Longmans.)

As Mr. Rider Haggard has dedicated his new romance, *She*, to his present reviewer, he has made it impossible for his friend to notice the book in any journal where signed names do not put the reader on his guard against "the

personal bias." I might review it as Coleridge's friend did the apple dumplings, "Them's the jockeys for me." For *She* is a book of which it is hard to give any but a personal or subjective estimate. There are stories which, like the murder applauded by Toad in the Hole, you can safely "recommend to a friend." One would need to know the friend very well before recommending to him *She*. Nothing, says George Eliot, is more destructive to friendship than a difference of taste in jokes. But a difference of taste in novels is nearly as apt to poison affection. I have acquaintances to whom I dare not mention Thackeray, others with whom *Huckleberry Finn* is a tabooed subject, and one who does not like *Pickwick*! The peace cannot possibly be kept with some otherwise excellent men when these apples of literary discord are thrown on the table. One forebodes that *She* will set friend against friend and sister against sister. People are pretty sure either to admire *She* very hotly, or to condemn the fair enchantress with extraordinary vigour. Almost all works of fantasy provoke these differences, whether the fantasy be funny, like Mr. Anstey's, or supernatural, like the *Beleaguered City*, or "beyond the bounds of explored Romanticism," like the poems of Baudelaire (according to Sainte-Beuve), and like *She*. People will swear by these performances or will denounce them, and you cannot tell beforehand what line anyone will adopt. To myself *The Beleaguered City* seems a work of actual genius, moving in fresh fields of the imagination; to other readers it appeared like the mere maunderings of a *chimæra bominans in vacuo*. But one should have some reason for the opinion that is in one; and I will briefly say why I like *She*, without attempting to make proselytes, or predicting that readers of the ACADEMY will like it.

The book is a legend, not a novel; and the action, which begins about 250 B.C., ends the day before yesterday. Amenartas, a lovely Egyptian lady, fled from the Egypt of the third century with her Greek husband, Kallikrates, the most beautiful of men. They came, off the East Coast of Africa, to a race who "put pots on the heads of strangers," and there met a lovely white woman, dowered with life and beauty that do not die. This woman, Ayesha, loved and, in jealousy, slew Kallikrates. Amenartas escaped, wrote out the history on a potsherd, and bequeathed it, with the duty of revenge, to her son. The potsherd was handed down from one to another, till it reached Leo Vincey, a young Cambridge man. The family of Confucius, by the way, is even older than Vincey's, so Gibbon declares. Vincey and his friend Holly, a learned don (with a style by no means donnish) achieve the adventure. They reach the ancient city of Kôr, and find Ayesha, lovely as ever, dwelling in the catacombs of a mighty civilised race that fell—as mysteriously as the central American peoples fell—before the rise of Egypt.

Of course, all this, as a sporting writer said about the reading of *Paradise Lost* from beginning to end, "is impossible and not to be done." But the more impossible it gets, the better (to my taste) Mr. Haggard does it. The conception of an undying character is older than Herodotus. Wandering Jews,

Salathiele, and the like, populate the realms of fiction. But Ayesha—"She who is to be obeyed"—does not resemble them. The miracles she can work; as when she lays her hand on her rival's dark hair, and leaves the snow-white score of three fingers on her locks, or when the flames follow and fall with her lowered and lifted arms, are a new kind of miracles. Her despair as she watches by the life-like embalmed corpse of her lover, Kallikrates, dead for two thousand years—moves me like few scenes in fiction. The whole story is an allegory of the immortality of love, which death cannot destroy, nor the force of fire abolish it. Mr. Haggard's practical knowledge and experience of savage life and wild lands, his sense of the mystery and charm of ruined civilisations, his appreciation of sport (especially with big game), his astonishing imagination, and a certain *vraisemblance*, which makes the most impossible adventures appear true (to a reader of sympathetic fancy), these are the qualities a man admires in *She*, if he chance to admire it at all. Were one to enumerate drawbacks to such a reader's enjoyment, it might be said that the humour may not be always to his mind, though it is a foil to the terrible passages. Again, some of the scenes of savagery (as when the pot is made red for the stranger, in a kind of Voudon feast, and as in the scene of the Black Goat) are too awful for many young and old students. Ayesha, moreover, discourses, perhaps, at too great length; but then she had not met educated companions for two thousand years, and was full of suppressed conversation. The style is that of Alan Quatermain, rather than of a Cambridge don, though Holly is such an unusual kind of don that this may be of slight importance. Against all this a reader in tune with his author (for all depends on that) will set the scenes in the sculptured catacombs, and the vision of moonlight in the city of Kôr, the dead satellite shining on a city long dead, and the pathos of Ayesha's last caress. But this, be it reiterated, is the sense of a reviewer attached to impossible romance, of one who confesses himself *incredibilium cupitor*, an amateur of savage life, fond of haunting, in fancy, the mysterious homes of ruined races, a believer, too, in the moral of the legend.

Here is a "grown-up" literary estimate of *She*. How it will suit boys experiment must declare. Tried on a youth in the Middle Fifth the experiment answered rarely, bringing peace through a whole day, when every form of sport was impossible, and life appeared to be "drawn blank." Any man who is enough of a boy will want to ask: "How did Ayesha get to Kôr?" and, "What happened afterwards in Thibet?" A. LANG.

*St. Augustine, and other Poems.* By W. Alexander, D.D. (Kegan Paul, Trench & Co.)

It may be an impracticable wish, but, none the less, it seems much to be desired that those of our divines who possess the poetic gift in any measure should endeavour to bend their talent into paths of fancy which should be less markedly devotional than those which it usually haunts. What is wanted is, not that they should exclude the religious spirit

in any way from their poetry; but that they should shake off the clergyman, of whatever denomination, if they have the noble ambition to survive and take rank among the poets of the world. We are led to reflect thus by a careful perusal of the volume before us, wherein, more than once, though to a smaller extent than with many writers of devotional poetry; the tendency referred to appears to mar what might otherwise be a true poem. Not to rest in generalities, let us turn at once to the poem called "A Fine Day in Holy Week," the point of which is that there seems to be something jarring in nature if the week which includes Good Friday should be guilty of a day of sunshine. Happily for man, a Power which is greater than any of us is more merciful than the poet would be. Dr. Alexander tells us that, if he might choose, during Passion week

"day and night there should be one slow raining,

With mournful plash, upon the moor and moss," and so on. There is a semi-morbid tone in piety like this, which seems to be largely a result of the special training of the clergy and of the anniversary celebrations of the Church. There is the feeling oozing, as it were, through all the stanzas of the poem, that there is too much happiness in the world—at all events at certain seasons. In fact, we hold that the sentiment is unconsciously mediaeval, speaking from the age of monastic contemplation, not breathing the spirit of modern activity. Pace the clergy, depression is not to be cultivated so often as it can show that it is founded on a pious sadness. Space is wanting to illustrate our opening remarks from other poems in this volume. It will be enough fearlessly to lay down the dogma here that the best poetry is that which appeals to man as man—to that residue within us which is left after individual bias and individual peculiarity have been put on one side. A Herbert and a Keble, by their self-imposed limitations, leave the higher pedestals in the poetic pantheon to others of wider range.

But Dr. Alexander is modest, almost to a fault, with respect to his own productions; and, in the tenderly graceful poem to his verse, exhibits a self-dissatisfaction which is not far from being in itself a form of greatness. We have no wish to give him the little pain which "a whiff of sarcasm" might bring; but would only put his volume, with the coldness of impartiality, into the scales of criticism, to test its literary weight. Thus tested, it seems to us that where he has been apparently least ambitious he has succeeded most—that his tributary verses to archbishops, bishops, and earls must all do obeisance to the few simple and beautiful lines entitled an "Epitaph on Agnes Jones; Buried in Fahan Churchyard."

"Alone with Christ in this sequestered place,  
Thy sweet soul learned its quietude of grace,  
On sufferers waiting in this vale of ours,  
Thy gifted touch was trained to higher powers;  
Therefore, when death, O Agnes! came to thee—  
Not on the cool breath of our lake-like sea,  
But in the workhouse hospital's hot ward,  
A gentle helper with the gentle Lord;—  
Proudly as men heroic ashes claim,  
We asked to have thy fever-stricken frame,  
And lay it in our grass beside our foam,  
Till Christ the Healer call His healers home."

In reading these lines one cannot but wish



that Dr. Alexander had sought his inspiration more often where Wordsworth so often found it—among the lowly and obscure of earth. We do not know who Agnes Jones was; but that fact makes half the beauty of the poem.

Of the longer pieces in this volume, including the poem which gives it its title, perhaps the one which is most likely to be popular with readers of the collection is "The New Atlantis." There is an easy run in this composition and much of contemporary interest, which is heightened for those who have studied Francis Bacon's unfinished romance of the same name. Our poet's New Atlantis is Oxford as idealised in vision in 1845, the days when the Oriel common-room gave the university its prevailing tone. That the ideal "More reverent Science, Faith by far more brave" has not been realised is owing to the fact that an age of criticism keeps open the feud between the two; and after forty years, in 1885, the bishop sadly confesses:

"But for the New Atlantis—for the Church  
Where faith and knowledge heart-united  
dwell—  
I think it lies far off beyond our search,  
Enfolded by the Hills Delectable."

Dr. Alexander does not apportion the blame for this state of things; but it would seem that in a seat of learning, of all places in the world, faith should be brave, in the belief that nothing which is true in the discoveries of science can hurt what is true in the creeds of faith, and should realise that it has no power of itself to decide what is and what is not true in such discoveries.

We cannot do justice here to the many beauties of language and expression which are to be found throughout Dr. Alexander's poems. Anyone who did not know him by reputation could see at once that they are the work of love of a richly cultivated mind, some of the sonnets being especially graceful. In these days, when everybody writes in the sonnet form, it is not easy to attain a distinctive position of excellence in this kind of verse; but we think that Dr. Alexander has succeeded in doing so more than once. There is something of the spirit of Mrs. Browning in his sonnets, especially in the first of "Two Sonnets from the Old Testament"; but there is also a flavour which is original and all their own, though we should like many of them better if they did not end with the rhymed couplet, which should be epigrammatic to be effective. A Shakspeare may ignore the model of form furnished by the Italians; but it is seldom that anyone else can dispense with their guidance in such a matter and not suffer. While we are speaking of rhymes ("rimes," we should like to call them), let us say that he would be a public benefactor in his humble way who would give to the world an English Rimario. Poets would then see at a glance how undesirable it is to put the usual name for Deity at the end of a line, for it has so few words that rhyme with it. Byron's splendid sonnet on "Chillon" is almost spoiled by the difficulties attendant on the management of this rhyme. "Worn as if thy cold pavement were a sod" is the one weak line in it, and Dr. Alexander is constantly putting himself into the same trap. The eye catches the capital letter of the sacred name, and at once we know that "trod" and

"sod" are close at hand, varied occasionally with "broad" and "road." This is "nudam exhibere," not "celare artem." It stands to reason that where the choice of rhymes is so limited the thought in the mind of the poet must constantly be cramped to fit its prison-house.

Of the two poems which lead off the volume—"St. Augustine's Holiday" and "An Old Volume of Sermons," both written in the six-line stanza employed by Camoens in the *Lusiad*—we greatly prefer the latter, as being a better work of art and treated with a deeper sense of unity. "St. Augustine's Holiday" produces a sense of confusion and disjointedness, though its different sections are poetically treated; while this feeling is absent in reading "An Old Volume," though, when the reader is told that it deals with the two interpretations of "The Song of Songs," he can easily imagine that there is a begging of the question here and there, if St. Bernard is the interpreter.

Poet recalls poet, and there are the usual reminders in this volume. We believe that they are purely accidental in almost every case, or, at all events, the flavour only, and not the body, of other poetic vintages—Tennyson, Mrs. Browning, and Clough. We say, in almost every case, for in reading "The Birthday Crown," we thought that Collins's "To Evening" had slipped into Dr. Alexander's volume, with the uncommon metre—the commencing "If aught of," and the "brede"; but only the metre remains after the first stanza, the rest goes off on an independent road.

We have no space to deal with the poems referring to the late Princess Alice (for whom Dr. Alexander evidently had a very high regard), and the many other efforts incorporated in this volume. Some of them—"Withered Laurel Leaves," he calls them—are Oxford prize poems, by himself and his son, Mr. R. J. Alexander. The fetters imposed by a set subject are of a nature to debar criticism in most cases. If we were asked to give a summarised opinion, we should say that the Bishop of Derry's verse is strong in the power of expression, but lacking in the higher flights of fancy, which is to say that he has sipped Hippocrene, but not drunk deeply of the waters. How many poets in any one generation have done as much?

HERBERT B. GARROD.

*Man's Knowledge of Man and of God. The Donellan Lectures 1884-5. By R. T. Smith. (Macmillan.)*

It is but rarely that a series of English "Foundation Sermons" is found to possess permanent value. Whether we ascribe it to the narrow scope of the founder's wish, or to the selfish and petty considerations which too often determine the choice of the electors, or to the peculiarly stagnant conservatism of English theology, the fact remains the same. The average Bampton, Hulsean, Boyle, or Donellan lecture—*exceptis excipiendis*—is a semi-animate production, and excites but an evanescent and languid interest. Like the feeble offspring of feeble parents, its vitality is often exhausted in the mere act of parturition; and, if haply it should survive the throes of delivery, it has but a rickety

existence, and is speedily consigned to the abode of its similarly short-lived brethren in the limbo of oblivion. Occasionally, however, though with a rarity which emphasises the rule, we have in a foundation lecture a work of permanent worth; and this high award must in my judgment be given to the Donellan lectures of Dr. R. T. Smith.

With a keen, but unusual, insight into his own special qualifications, as well as the method, style, and scope best befitting his subject, he has chosen his theme and handled it with equal dexterity and success. Briefly put, his subject is the analogy that exists between our knowledge of man and our knowledge of God. The question is one of considerable interest, not only to theology, but to philosophy as well; and Lotze in his *Microcosmos* has treated its manifold philosophical aspects in a way that leaves little to be desired. We need scarce add that it has in some form or other occupied the human mind since men first began to reason; but the particular merit of Dr. Smith's lecture consists in its fresh and vivid, yet cautious and philosophical, restatement of the whole subject. The lecturer starts from his own self-consciousness (the Ego), and properly, inasmuch as all theological and philosophical investigation should begin, like charity, at home. He finds in himself, and is induced to extend to other men, a composite entity or quality, which is known as personality. I confess I am not wholly satisfied with his treatment of this abstraction. He evolves it too entirely from his own self-consciousness, and thus narrows and anthropomorphises its significance as to make it difficult of application to other beings than man. This is undoubtedly an error on the part of a philosophical theologian. Surely what we intend by personality is *character*, as indicated by aspect, conduct, and especially volition (character in operation); and that this is the commonly received sense of the English term is shown by the fact that we usually designate intense personalities or forceful volitions by the phrase strong characters. Taken in this sense, the laws of nature, the manifested designs and tendencies of the physical world, are as undeniable evidences of personality as the behests of a human despot; and it is difficult to shut out from inclusion by the term even the deliberately proclaimed volition or character-manifestation of beings of a lower order than man. This objection, however, strikes at the root of a primal, though somewhat natural, defect in Dr. Smith's philosophical exposition. He fails to keep persistently before his mind the truth that in his relation to God man must be taken not wholly by himself, but in inseparable connexion with his environment. So far from complicating the problem, this consideration renders it, in my judgment, immeasurably simpler. Dr. Smith, however, readily allows and lays due stress on the impenetrable mystery contained in man's selfhood or the Ego. Few but profound introspectionists are aware how great this mystery is, and how ignorant most men are of their own individuality. He goes on to show that our knowledge of other men (human persons) is similarly limited. Here, as in our diagnosis of self, our own consciousness plays an all-important part, though it would be too much to say

that it is the *cause* of the personality of other men. No doubt both interpretations are alike so far that we need faith to diagnose the personality of other men as well as to estimate our own. Probably no man ever lived who in many conjunctures did not act in a manner he was unable to foresee. In a word, our knowledge of ourselves, as of our fellow men, is partial, though it suffices to determine our actions. From these preliminary considerations the intelligent reader will gather how Dr. Smith deals with man's knowledge of God. It is derived from man, partly from the individual's contemplated self, partly from observation of other men; yet though partial and inadequate *quoad* absolute knowledge, it suffices to suggest volitions and enforce duties of various kinds. The line of argument he pursues is sufficiently indicated by the titles of the successive lectures. The first is introductory. Then follow, in order, "Self-Knowledge," "Knowledge of Man," "We know God through Self-Knowledge," "We know God in Nature and Man," "God Revealed." The argument thus outlined is pursued on the whole with a masterly grasp of its subject, a fulness and cogency of illustration, and a simple lucidity of style which cannot be too highly commended.

That there are occasional gaps or weak links in the chain of ratiocination must be admitted, though they are not more than might be expected from the difficult nature of the subject. To take an instance. Dr. Smith does not seem to have sufficiently realised the difficulty—speaking as a philosopher—of demonstrating the existence of the Ego wholly apart from his perceptions; nor is such a demonstration, in my humble opinion, absolutely needed by his argument. Nor, again, has he considered sufficiently the inadequacy of all spoken language to name, explain, and discriminate metaphysical facts and processes. Sometimes, too, his illustrations are not happy. Thus, when speaking of the form of consciousness, he endeavours to show its partially impersonal character from the admission of a child—"Baby did it." The argument is surely not conclusive, inasmuch as the child's impersonal mode of expression is to be referred to its always hearing itself called "Baby," so that the word is a mere synonym for I or myself (p. 50). It seems to me that there is no traceable stage in human consciousness in which the Ego does not exist as a matured personality.

But the excellences in Dr. Smith's lectures wholly overpower occasional defects. He lays stress upon truths completely overlooked by the ordinary theologian, but apart from which a reasoned theology could not be said to exist. Especially cogent is his reiterated appeal to the mystery underlying all ultimate truths, whether pertaining to man or to God. He rightly maintains that it is in this sense of impenetrable mystery that the germ of religion consists (p. 176); and he thus holds out a hand to reverent expounders of science and philosophy, which assuredly they will be eager to grasp. No less properly he vindicates the right of the feelings, as well as of the intellect, to decide on complex questions of human knowledge. He has also sufficient discrimination to perceive that faith, the organ of spiritual conviction, is in final analysis equivalent to the

probability which in philosophy is enough to justify persuasion, though not enough to warrant a claim to demonstration; and, lastly, he maintains, with a repetition unhappily too much needed by the existing state of theological thought in this country, that a devout and enquiring suspense is the frame of mind best adapted for considering the questions which cluster round our finite comprehension of the Infinite God.

JOHN OWEN.

*Persia As It Is.* By C. J. Wills, M.D. (Sampson Low.)

DR. WILLS has done most acceptable work in giving us a second volume of life and manners in Persia. His former book, *In the Land of the Lion and Sun*, received so exceptional a welcome on all sides, and was so favourably remarked upon in the last edition of the *Encyclopædia Britannica*, in which were incorporated copious extracts from its pages, that the author could not be otherwise than encouraged to supplement his useful work. That the preceding account did not exhaust Dr. Wills's facts is abundantly evidenced by the present volume, which, though to a limited extent an amplification of the former, contains a large amount of fresh information on a considerable variety of topics.

Enough was said in the review of *In the Land of the Lion and Sun* (ACADEMY, June 23, 1883) to mark our appreciation of the vigorous and sympathetic style in which Dr. Wills records the results of his extensive observation; and it need now only be observed that the same qualities, perhaps even in a more marked degree, characterise the present volume, and add to it that personal interest without which a work of this nature is scarcely more than a *caput mortuum*. To give a taste, however, of the book is not so easy a task. Where all is almost equally interesting there is some difficulty in making the choice.

As some indication of the scope of the work, we may quote the headings of some of the thirty-five chapters which form its contents. Such are: The Shah of Persia, The Most Powerful Man in Persia, The Magistrate in Persia, Civil Actions, Marriage, Married Life, Medicine, Persian Art and Artists, Sanctuary, A Persian Dinner Party, Have we a Policy in Persia? A Persian Prison, Judicial Punishments, The Annual Persian Religious Drama—"The Taziyah," In a Bazaar, The Jews in Persia, Persian Horses, A Christian Village in Mohammedan Persia, Progress in Persia in 1886.

The author answers his own question "Have we a Policy in Persia?" practically in the negative, and compares undisguisedly enough English supineness with Russian vigilance, foresight, and vigour; the former resulting, as he judges, in the wane or rather the complete extinction of English influence in that country, the latter in the continued growth of Russian influence. This opinion, coming from one not only of keen and intelligent observation, but possessing also from his profession unusual facilities of exercising such faculty during a long residence in the country, is surely entitled to some attention, especially as it corroborates the judgment of some of our

most distinguished authorities on the subject. Dr. Wills says:

"Above all things the Persian is mercenary. The Russians know this, and wisely take advantage of it. . . . For half the sum we are expending on the ridiculous mission of Sir Peter Lumsden we could administer, when needed, a very large bribe indeed to the Shah; and if we are to continue to oppose Russia in the East, we must not hesitate to employ her own weapons. Persia is certainly not *une quantité négligeable* in Asiatic politics. On the contrary, Persia is the natural "buffer" between Russian interests and our own. It is quite true that the Czar could, by raising his finger, occupy Ghilan and Mazenderan, and that the inhabitants of those provinces would welcome Russian rule; but the rest of Persia would not be so easily swallowed. Vast deserts separate the small oases of cultivated ground, and a march even as far as Teheran would not be without its difficulties. But the bribe that would be most acceptable would be Herat. It is a far cry from Persia to England; and the Shah, although impressed with our importance as a nation of traders, does not believe in our fighting power. Besides, he is under the shadow of the Russian eagle; and Russian gold weighs more with him than reams of diplomatic foolscap. Then Russia not only bribes, she decorates. We certainly did give the King of Persia the Garter and his Prime-Minister the G.C.S.I.; but we have passed over the Zil-es-Sultan, the most powerful man in Persia. The Russians were not so foolish, and sent M. Pokhitanoff to confer on him, at Ispahan, the Order of the Eagle. . . . Our influence in Persia, thanks to ourselves, is next to nothing. . . . We certainly have a consul-general at Tabriz, a vice-consul at Resht, and a resident and consul-general at Bushire; but this latter is rather an Indian than an imperial official. Our small and constantly changing embassy at Teheran is hardly calculated to impress the Persian mind save by the magnificence of its quarters. . . . England to the Persian is a mere phrase, Russia a power—a power to bow down to and to fear."

In the chapter on "Medicine" we may, perhaps, perceive a reason why satire is so rife at the expense of doctors in Persia. We read:

"The system of medicine in vogue in Persia is a pure empiricism. Diseases and remedies are divided into two classes, *hot* and *cold*: a hot disorder being treated by the administration of cold remedies and *vice versa*. Diagnosis is not attempted; and if the ailment does not give way under the one class of drugs, the native practitioner simply tries the other."

The author, after a good description of "The Taziyah," or Religious Drama, gives us the reverse of the medal in a humorous account of the burlesque "Taziyah," or Comic Drama of Omar. We commend this chapter to those who love a good laugh. His account of the treatment of the Jews will excite indignation. May it be productive of an improvement in their condition!

CHARLES EDWARD WILSON.

*The League of North and South: an Episode in Irish History, 1850-54.* By Sir C. Gavan Duffy. (Chapman & Hall.)

THIS volume is an apologia even more than a historical retrospect, though rather the apologia of a party than of an individual. The author, in a dedication to Mr. Justin McCarthy, explains its motive to be the



vindication of the Tenant-Right party of 1852 from being the "party of Sadleir and Keogh," as appears to have been supposed and stated by Mr. McCarthy and others. That they were not only never members of that party, but were returned to Parliament against the earnest remonstrances of its leaders, and proved hostile to it when there, is Sir C. G. Duffy's contradictory thesis; and if he had confined himself to that single issue, he could easily have brought the present volume within the compass of a short pamphlet, as the citation of a small number of documents would have sufficed to establish it. But he has rather chosen to record the entire history of the movement, thus bringing down to a lower date the annals of the political section in which he was a leading member, and whose story he has already laid, in its earlier stages, before the public.

His aim, then, on the present occasion is not merely to dissociate his former colleagues from the alleged co-operation of Sadleir and Keogh, but to argue for their political foresight and wisdom, in that they anticipated long beforehand the lines which have been followed in the Land Acts of recent enactment. But in pursuing these two objects he introduces much contentious matter, forming, in truth, the bulk of his volume, and thus putting by far the larger and more important part of it outside the purview of a non-political journal such as the ACADEMY. The style is forcible and pithy, though lacking in literary finish; but there are few signs of the mellowing influence which the lapse of more than thirty years might be thought likely to exert upon the author's recollections. The optimist maxim, "*De mortuis nil nisi bonum*," is, doubtless, inapplicable to history, one of whose most useful functions is to hang great criminals in chains; but the function should be discharged with dispassionate calm, and exhibit justice, not rancour or vengeance. Sir Charles Duffy, however, pursues the memories of those whom he reprehends as though they were still living antagonists whom it behoved him to combat vehemently and discredit ineffaceably, in order to destroy their power of doing mischief. And, while probably no one would desire to appear as Sadleir's advocate, it is at least possible that champions might be found for the defence of others whom he censures.

There is a great deal of curiously instructive information as to the genesis, incubation, and early fortunes of the Tenant-Right movement to be gathered from these pages; and not the least singular part of the disclosures is the light that is thrown upon the relations of the clergy and laity to each other in respect of their attitude towards it—a remark to be limited mainly to the Roman Catholic part of the population, for the Protestant minority, with the exception of a section of the Ulster Presbyterians, took the landlords' view of the controversy. The meaning of the title given by Sir Charles Duffy to his book is that it accentuates the exception just named, and tells how the problem of uniting men differing in race and creed as do the Ulster Presbyterians and the Celtic Roman Catholics of Munster and Connaught, often alleged to be insoluble, was actually solved by his party at the date he specifies. How far an alliance for a common economic purpose

can be taken as evidence of mutual goodwill in other matters is a question which at once suggests itself, but which cannot, for reasons already assigned, be pursued here. There is, however, one recurrent note in Sir Charles Duffy's book, as to which a word or two may be said, because falling within scientific limits and belonging to the domain of political economy. It is that the financial and legislative ideas of the League were inherently sound, and that their soundness has been demonstrated, as already said, by their consonance with the actual course of recent legislation. It is one thing, however, to entertain the warmest sympathy and compassion for the terrible sufferings undergone by large masses of the Irish peasantry—notably during the years of famine and fever, and quite another to devise the best means of rescuing them from all probable subjection to similar disasters. And one phrase, very early in the work, suggests serious doubts as to Sir Charles Duffy's competence as an authority upon the latter subject. Contrasting the position of the Irish agriculturist in Celtic times with what it became after the Norman conquest, he says: "Under native law they were joint owners with the chief of the soil of the country, of which they could not be dispossessed"; and then he proceeds to show how the new feudal jurisprudence worked their ruin. But the hard fact is that the old Celtic land law was so ingeniously perverse, and so hostile to the interests of agriculture, that it is questionable if the wildest French theorist living could invent a more mischievous plan. Not only had the chief the right of pasturing his cattle on the lands of any member of the sept, who might thus have no grass left for his own stock, but at every avoidance of the chieftainship there was a new distribution made of the lands, so that there was no security of tenure, and no encouragement to make improvements. Indeed, so effectually did this code (only two of whose hurtful features have been indicated) war against property and progress that not one town, scarcely one group of dwellings that might be fairly called village or hamlet, was erected in Ireland till the Norsemen, coming with a wholly different land system, set the example. It is thus altogether misleading to refer back to Celtic times as a golden age for the farmer, even if nothing be said as to the incessant intertribal blood-feuds, which added frequent and destructive forays to the list of his perils. There is no ground to suspect Sir Charles Duffy of exaggerating in any particular the frightful sufferings which he tersely describes, but reasonable exception may be taken to his enumeration of the causes. All the blame is laid on the landlords and on the government, neither of whom can be entitled to full acquittal; but something, surely, must be set down to infertile soil, unfavourable climate, density of population, imperfect methods of cultivation, and lack of capital. These were all contributing influences, and especially in the wilder parts of Connaught; but Sir Charles Duffy seems to have modelled his indictment almost on the lines of the verdict brought in by a Western coroner's jury on the body of a man who died in the famine year: "Wilful murder against Lord John Russell." It is to be remarked, further, that the

necessary working of the Land Acts which he lauds must involve the extension and aggravation of the principal evil which they were designed to avert—that of rack-renting. For rack-renting, however grievous, was sporadic, intermittent, and remediable, under the former condition of things. It was sporadic, for Mr. Gladstone, in explaining the scope of his measure to the House of Commons, admitted that the bad landlords whom it was needful to restrain were only a fraction, and did not represent the main body; it was intermittent, because a good landlord or agent might, and often did, succeed a hard one; it was remediable, because the landlord could at any time forego his claim, whatever might be his motive for doing so. But with the combination of fixity of tenure and the right of sale secured to the tenants, the result has largely been already, and must be still more so in the future, that only the tenants sitting at the time of the Act can derive any benefit at all, and their successors will universally be worse off than before. The reason is that the earth-hunger is so acute in Ireland that very high prices are paid for the tenant-right—so high that when the interest on the money sunk in the purchase is added to the rent the sum of the two always amounts to a rack-rent; and the point to be especially noted is that the landlord can do nothing to remedy or even to mitigate this condition of things, because the more lenient he is in his demands, the lower he fixes the rent he asks for a farm, the higher rises the value of the tenant-right, and the larger is the sum which the incoming tenant must pay to his predecessor, who has in no instance hitherto relaxed his own claim, however clear he may be as to the lawfulness of refusing to satisfy that of the landlord. And another result follows from these facts—that the incoming tenant, having expended a heavy sum for the goodwill of his new holding, has no capital wherewith to stock or work it, so that it must needs become less productive, and further impoverish a country already in sore straits for lack of transferable wealth. So true is it that a famous sentence banishing political economy to Jupiter and Saturn has not secured that deportation.

It is thus at least arguable that the economic question has by no means been even tentatively settled, and may need to be reopened from the beginning, if for no other reason than that the Land Acts, even on the best construction of them, have not touched the condition of the farm-labourers, whose sufferings have always been more continuous and severe than those of the far smaller class of tenants, and who are likely to find little advantage in the change of employers involved in the disappearance of the old stamp of landlords; for the small farmer in all countries is a penurious and exacting employer, having little margin left after the necessary expenses of his own family have been met, and less inclination to bestow it on his labourers.

RICHARD F. LITTLEDALE.

*La Bibliothèque du Vatican au XVI<sup>e</sup> Siècle.*  
By Eugène Müntz. (Paris: Leroux.)

THIS graceful volume is the third of a series called "*La petite Bibliothèque d'Art et d'Archéologie*," which is being issued under

the supervision of M. de Ronchaud, the director-general of the national museums of France.

M. Eug. Müntz is well known as one of the ablest living French writers on mediæval art, and especially as the author of what is, perhaps, on the whole, for combined merit of text and illustration, the best account of the life and works of Raphael. His present book on the Vatican library is compiled with great care from a number of existing documents, some of which are in part printed by him. Unfortunately this sketch of the growth of the great papal library is limited to the first half of the sixteenth century, and does not give any account of its real foundation by Sixtus IV. (1471-1484), in whose time the Vatican library contained 3,650 volumes, mostly valuable MSS., while the catalogue made about thirty years later, under Leo X., only numbers 4,070, an increase of little more than four hundred volumes. However, though Julius II. (1503-13), the nephew of Sixtus IV. and Leo X. (1513-21), did not seriously increase the number of books in the library, yet they did much to create better accommodation both for books and readers; and, it should be remembered that the comparatively few volumes which were added by these popes were mostly MSS., illuminated in the most magnificent and costly way, or in many cases rare codices of great antiquity and textual authority. Moreover, in the early years of the sixteenth century, much was done to preserve the library from loss or injury by the introduction of stringent rules with regard to the lending of books and the time during which the borrower was allowed to keep each volume. A papal brief, *sub annulo piscatoris*, issued by Julius II., is quoted by M. Müntz. This threatens with the "greater excommunication" all who should remove books without due authority from the prefect or chief librarian. In many cases the borrower had to deposit a pledge for the safe return of the borrowed volume. Some curious receipts for borrowed books, quoted by M. Müntz, mention what the pledge in each case was. It is interesting to find that this deposit was not a sum of money or an equivalent bond, such as is now required from borrowers of valuable MSS. from the university library at Cambridge, but some valuable object—e.g., a silver cup or a jewel, which is described in the receipt written in the list of borrowed books. When the volume was returned, the word *restituit* was written in the margin, and the pledge restored to its owner.

Leo X., who inherited his love of art from his Medici ancestors, was an enthusiastic lover of MSS. illuminations. Vasari mentions the delight with which he examined the miniatures by Lorenzo Monaco and other *miniatori* in the choir books of the convent Degli Angeli in Florence; and Raphael, in his wonderful portrait of Leo X., now in the Pitti Palace, represents the Pope, with a large lens in his hand, about to examine the beauties of an illuminated MS.

It is noticeable that the popes of this time treated the Vatican library as their private property, and frequently sent fine MSS. as presents to important personages. Thus Leo X. presented to Henry VIII. of England, "the defender of the faith," after his literary

attack on Luther, a very valuable *Textus* of the seventh century, written in gold letters on vellum, stained with the gorgeous murex purple—an almost priceless volume, which lately passed into the Berlin library, together with the rest of the Hamilton collection of MSS., a grievous loss for this country, both on account of the intrinsic value of the *Textus*, and also from its curious historical connexion with the Protestant king.

The extracts from early catalogues given in this little book show a very unscientific method of classification. The books are arranged under headings of their different book-cases; merely the bare title of each work is given, with no date or other indication, except the colour or material of the binding.

Clement VII.'s Pontificate did little for the Vatican library; and the sack of Rome by the Constable de Bourbon's army caused the loss of many precious volumes. In his native Florence, however, this second Medici pope did a good work for the cause of letters by installing the great Medici library in the convent of San Lorenzo—a collection thenceforth celebrated as the Bibliotheca Laurentiana. Paul III. (1534-49) was one of the chief benefactors of the Vatican library, to which he added in 1542 a large number of the important MSS. which, up to his time, had remained in the old papal palace at Avignon. He also employed agents to buy valuable codices wherever they might be found, and had a new catalogue drawn up of the enlarged Vatican collection. The zeal of Paul III. for literature and for the increase of libraries generally is shown by a brief, dated 1548, in which he urged many priors of important monasteries to buy from thirty to fifty copies of certain special works, the sale of which the pope wished to extend. The remaining portion of the Avignon library was transferred to the Vatican in 1566 by Pope Pius V. The catalogue of these is printed by M. Müntz as an appendix, his main text only bringing the history of the library down to the middle of the sixteenth century. Interesting biographical notes are added of some of the chief Vatican librarians—an office which from early times appears to have been a sort of sinecure, granted for purposes of research to eminent ecclesiastical scholars. J. H. MIDDLETON.

#### SOME BOOKS ON THE BULGARIAN QUESTION.

*The Struggle of the Bulgarians for National Independence under Prince Alexander.* Translated from the German of Major A. von Huhn. (John Murray.) A notice of this interesting work in its original German appeared in the ACADEMY of June 26, 1886. To describe it as a military history of the Servo-Bulgarian campaign would be to do its author scant justice. It deals with the political development as well as the military successes of Bulgaria. He who reads this book will understand why the hero of Slivnitsa is the beloved of Bulgaria. He will also understand why the Russians are more disliked in Bulgaria than in any part of the Peninsula. "Manners maketh man," runs the Wykehamist motto, and the following is an instance of Russian manners to Bulgarians:

"An Eastern Roumelian prefect once repeated to me the following speech, which had been addressed to him by a Russian consul at an evening party:—'You are a prefect? Very well; but I hope

that you are aware that you only hold that post thanks to Russia, and that it is your duty to consider yourself a Russian prefect. You Bulgarians imagine sometimes that we are only here on a visit, but you must be made to understand that we are quite at home here.' 'And,' added the prefect, 'it was not as if the consul had told me this only once! But whenever he met me, he repeated the same thing, so that finally I used to get into a state of nervous excitement when I only caught sight of him in the distance.' One must admit that this was not the way to gain the affections of the Bulgarians" (p. 13).

The author also relates how Aksakoff, a leader of the Pan Slavist Party in Moscow, told the prince to his face that they had nothing against him personally; but that they would never stop agitating for his fall until they had accomplished it, because he was a German. No wonder Prince Alexander did his best to make of his subjects—not Russians, but Bulgarians. All that deals with Bulgaria in the book before us is admirable, but the explanation of Servia's reasons for declaring war (p. 95) is totally inadequate. The conduct of Servia, however unjustifiable, was not unnatural. No reference is made by Major von Huhn to the provocations and insults heaped on the government of King Milan by that of Prince Alexander. The man who, more than any other, was responsible for this fratricidal struggle is Karaveloff. The Bregova incident, and the protection wall raised by Karaveloff against Servian goods, were the logical forerunners of the Serbo-Bulgarian campaign. It would be impossible within our limits to give a fair conception of Major von Huhn's book. In its English translation it can command and deserve a wide circulation. All should read it who wish to gain a clear view of the vital question of the day—Bulgaria for the Bulgarians.

*Aus Bulgarischer Sturmzeit.* Von A. von Huhn. (Leipzig: Duncker & Humblot.) Those who have ceased to grumble at the absence of all style in German prose will find this second book by Major von Huhn no less worthy of perusal. The author was the correspondent of the *Kölnische Zeitung*, and writes almost always as an eye-witness. His present volume forms a proper complement to "The Bulgarian Conspiracy" in the *Quarterly*, and to Mr. Minchin's *Growth of Freedom in the Balkan Peninsula*. The latter work covers in its chapters devoted to Bulgaria the same period as the one under review; but the English correspondent writes a terser style, and adopts a much closer method, both in narrative and argument. Those desirous of detail must turn to Von Huhn's book, and a very humorous account they will find there of many incidents of recent Bulgarian history, notably of "the menagerie of M. Nekludoff" (p. 273). It is noteworthy, too, that while Mr. Minchin only mentions "a fact" from which he "infers" the corruption of the kidnappers, Major von Huhn boldly charges one and all with being the venal tools of Russia. Lord Salisbury's "conspirators debauched with foreign gold" was not more explicit. Even for Major Grueff he can find no other motive than corruption; and of Major Stoyanoff, another of the kidnappers, he remarks (p. 66) contemptuously enough: "Much he certainly could not have cost: persons of his stamp can be bought with much vodka and a few roubles." The Metropolitan Clement, the arch-conspirator of Bulgaria, is severely handled.

"That this unprincipled and ignorant pleasure seeker had any special influence on the conspirators, I do not believe; but am much more inclined to the opinion that they treated him as a mere figure-head. M. Nelidoff, the Russian ambassador at Constantinople is alleged to have said that two-thirds of the money spent in bribery was spent among the higher Bulgarian clergy" (p. 68).



This book pours a flood of light on the so-called national movement, which resulted in the abjuration of Prince Alexander. The author quotes from a letter written by Major Grueff to a private friend immediately after his own flight, capture, and imprisonment at Tirnova, to the following effect:

"Only one request have we (Bendereff and I) to make in the plight we are in. Let them not transport us to Sofia, for we are certain that, while in transit, we shall be murdered by the mob. In the whole of Bulgaria there is only one place where our lives are safe, and that is in prison" (p. 61).

Happily during the elections no lives were lost, except in a village called Dubnitsa, close to the Macedonian frontier, where the leading Nationalists were murdered by "the friends of Russia" (p. 284). This book is so heartily Bulgarian, not to say Battenberger in its tone, that it might have been written by an Englishman, Hungarian, or Italian. But Bismarck's official complacency for Russia is probably as little appreciated by the cultivated public opinion of Germany, for which the major writes, as it is by the Liberal supporters of M. Tisza. In the last chapter we read much of the Hungarian prime minister and of Lord Randolph Churchill. English readers will prefer Major von Huhn when his foot is on the Bulgarian soil, and when in a tone, never too serious, he tells the tale of the revolution, the counter-revolution, the abdication, the election tour of General Kaulbars, and his complete defeat. Before we close this brief notice there is one point to which we should like to refer. Englishmen have never been able to understand why so brave a man as Prince Alexander abdicated at all. Mr. Minchin states that the conditions which the prince is alleged to have obtained from Russia, and which were the public reasons for his abdication, were that the independence of Bulgaria was to be respected. Major von Huhn puts this far more clearly. He tells us (p. 157) that after the return of the prince to Sofia, the Russian consul, M. Bogdaroff, made an official call on him in the palace. At this interview the consul read to the prince a telegram from his government, to the effect that, in the event of Prince Alexander abdicating, the Emperor of Russia was prepared to recognise in the fullest manner the union of Bulgaria and Eastern Roumelia. The prince asked for a copy of this telegram, and Consul Bogdaroff promised to send it. This promise has never been kept. "After the Russian government had secured the abdication of the prince, they had not even sufficient commercial honesty to pay the agreed price." This is severe; but those who now see the Russian agents moving heaven and earth to prevent a union of Bulgaria and Eastern Roumelia will not think it too severe. We have quoted enough to show that Major von Huhn writes with spirit; and that one of the strangest dramas that has ever been acted before an European public does not lose in his telling of it.

*Der erste Fürst von Bulgarien.* (Trübner.) This small book, which is a translation from the Russian, represents the other side of the shield to the two preceding. It contains the notes of L. N. Soboleff, a general in the Russian service and formerly minister-president of Prince Alexander of Bulgaria. In the spring of 1882 Prince Alexander paid a visit to Petersburg, and (according to Soboleff) begged the Czar for his support. Accordingly, General Soboleff was named minister-president and minister of the interior, and Baron Kaulbars minister for war. General Soboleff informs us that immediately on their arrival in Bulgaria, peace was restored. This peace was rudely broken by the attempted kidnapping of Prince Alexander, followed by the recall to Russia of

Generals Soboleff and Kaulbars. This fiasco is not referred to in the present work; but it is as well to bear it in mind in weighing the judgment passed on Prince Alexander by those who endeavoured to abduct him. This book is an able statement of the Czar's case. The charges brought against Prince Alexander are briefly as follows. He is accused of extravagance, of duplicity, and of Protestant and Catholic propagandism. In the spring of 1881 Prince Alexander perpetrated his unfortunate *coup d'état*. General Soboleff charges him with having carried it out without the knowledge or sanction of Russia, and with attempting to render Russia unpopular by making her the scapegoat for a policy she had neither approved nor initiated. If this charge were true, Prince Alexander would indeed be a false man. But is it true? The *coup d'état* was a grave breach of the constitution of Tirnova. That cannot be defended. Still it is monstrous to argue, as General Soboleff argues, that it was the work of Austria and Germany, but not of Russia (p. 3). At the very time it was carried out, a Russian (General Ehrenroth) was Bulgarian minister of war; and we are assured (p. x.) it can be proved by written evidence that the prince's conduct had then the sanction of the Czar's government. The virtuous protests of General Soboleff remind us of the cynical but far more sincere exclamation of Prince Dondukoff, when speaking of the constitution of Tirnova: "Comme vous êtes naïf, mon cher! les constitutions, c'est comme les jolies femmes, elles demandent qu'à être violées!" The charge of extravagance is based mainly on the prince's action in the railway question. It is well known to all familiar with the Balkan Peninsula that the Russian government has steadily opposed the construction of railways, first in Servia, and subsequently in Bulgaria. They do not wish to see Vienna and Constantinople linked by a railway. Unfortunately, their obstructive policy has proved more successful in Bulgaria than in Servia. The railway has not advanced beyond Sarambey during the seven years of Bulgarian independence. The prince did not share Russia's hatred of the Western powers, and he was anxious to connect his capital with the capital of Servia. For daring to hold an opinion of his own, General Soboleff lavishes on him charges of corruption and speculation. The prince and those who agreed with him wished only to exploit the country—whatever that may mean. It is amusing to observe the indignation of the general at the extravagance of the prince's government, when one remembers that Bulgaria has no national debt, and what the national debt of Russia is. The heavy expenses which the government of Prince Alexander was put to by the Philippolis Revolution of 1883, and by the Serb campaign, were entirely met out of a reserve fund. This is scarcely consistent with the accusations of the selfish expenditure by the prince of national funds upon himself. Passing over what is said of persons of lesser note, the general, in mentioning the three occasions on which he lost control over his temper (p. 88), refers to the Prince of Wales. He says that Prince Alexander told him in Rustchuk, "that the Prince of Wales had recommended Mosel to him," and had advised him to entrust him (Mosel) with the construction of the railway. This Mosel, "an English Jew, went to General Soboleff and said to him (p. 90)—'For the mere hope that the negotiations are not broken off, I am ready to give you at once a cheque for £10,000.'" Every honest man must not only pardon but praise the general for losing his temper when so insulting a remark was made to him. If the charges of extravagance and duplicity brought against the prince be vague and unsatisfactory, there is absolutely not one

title of evidence in support of the charge brought against him of supporting a Protestant and Catholic (*sic*) propagandism (p. 42). The strongest part of the general's indictment is the deposition of Bishop Meleti of Sofia. Still that was the act, not of the prince, but of the Bulgarian Synod in 1877. There is much that is dramatic in this little book, and nothing more so than the conversation between General Soboleff and Bishop Gregorios of Rustchuk (p. 40-41). The general is a first-rate Boswell; but like Boswell, he does not always perceive that he records his own discomfiture. "Excuse me," remarked the general, "I know no land where metropolitan bishops are escorted with gendarmes." "But I do." "I not." "That land is Russia," almost screamed Gregorios. Bishop Gregorios has always disbelieved in the disinterested aims of Russia towards his own country. He has been an anti-Russian Bulgarian all his life. He has always thought that Russia's real aim was the absorption of Bulgaria—the addition of another recruiting ground to her vast Empire—the planting of another outpost on her march to the "Czar's City" (Constantinople). History will prove whether he is right.

*La Dobroudja.* Par J. J. Nacian. (Paris: Guillaumin.) This little book of one hundred and eighty-two pages is written by a Roumanian professor. The Dobratcha (as it surely should be spelt) is an instructive country. For ethnographical interest it is hardly second to the Bukovina. Chapter iii., which deals briefly with the various populations, should be read by all interested in the question of races. The writer, being a Roumanian, blinks his eyes to the fact that the most numerous group in the Dobratcha is not the Tartar, but the Bulgarian. This is shown in Mr. Minchin's *Growth of Freedom*, where also a novel argument is advanced for Ubicini's derivation of the word Dobratcha. M. Nacian states the different views of travellers on the etymology without giving any opinion of his own (p. 22). He knows the country too well to describe it as a marsh (p. 35). The fact is, the soil, like the climate, varies much. It may be swampy in the north, but it is certainly not so on its southern frontier. As a patriot he protests against the annexation of Bessarabia by Russia, "cet acte diplomatique, monstrueux par son iniquité," and exclaims that the Dobratcha was far from recompensing Roumania for the loss of one "des plus belles parties de ses territoires." It is impossible within our limits to discuss the economical questions raised in the fourth and fifth chapters. The navigation of the Danube is referred to at some length (p. 154-164). Bulgaria may or may not be a British interest, but none can deny that the free navigation of the Danube is a vital interest of Great Britain, possessing as she does 50 per cent. of the commerce of the lower Danube (p. 161). Austro-Hungary, the power which—backed up by Bismarck—wishes to exclude our commerce, possesses only one seventh of the general tonnage that enters the Danube. The author is a staunch opponent of Austro-Hungary, and a warm friend of France. His views of Roumanian prospects in the Dobratcha are not rosy. We fear there is only too much truth in them. The Dobratcha was a gift of the Danai, who tore from her Bessarabia.

#### NOTES AND NEWS.

THE forthcoming joint work by Sir Richard Temple and his son, Capt. R. C. Temple (to be published by Messrs. W. H. Allen), will contain journals kept by Sir Richard in Hyderabad, Kashmir, Nepal, and Sikkim, referring especially to the geography, scenery, condition, and

politics of those most interesting parts of India. The journals will be accompanied by elaborate introductions by Capt. Temple, embracing every point noted in them that requires explanation. The work will be illustrated with lithographs in colour, and by black and white cuts from drawings by Sir Richard, and also by a portrait of Sir Salar Jung and a specimen of his handwriting. The maps will be numerous, and will in some respects contain information that is new, having been very carefully prepared. It is expected that the work will be ready for issue in about two months.

A NEW work on the *Great Seals of England*, commenced by the late Mr. A. B. Wyon, and completed by Mr. Allan Wyon, is announced by Mr. Elliot Stock. It will be issued in imperial quarto size, by subscription, and will give a history and description of all the great seals from the days of Edward the Confessor to our own times. The work will be illustrated with facsimiles of the seals the size of the originals.

ABOUT a year ago, as our readers will remember, a scheme was projected to issue a series of Welsh Texts, under the editorship of Prof. Rhys and Mr. J. Guenegvryn Evans. We now learn that the first volume of the series will be in the binder's hands in a few days. The scheme, we are glad to say, has obtained a fair measure of support; and of the Patrons' Edition but a few copies remain to be taken up by subscribers.

THE Shelley Society's first issue this year will, it is hoped, be made this month, and will consist of four books—(1) *The Wandering Jew*, of which Shelley wrote more than has been generally thought; (2) A facsimile reprint of Shelley's *Address to the Irish People* (1812); (3) Mr. H. S. Salt's *Shelley Primer*; (4) The pianoforte score of Dr. W. C. Sellé's setting of Shelley's *Hellas*. The second issue of books will probably be made in March, and will comprise (5) a facsimile reprint of Shelley's *Epipsychidion* (1821), with an introduction by Mr. Stopford Brooke, and a note by Mr. A. C. Swinburne; and (6) a facsimile reprint of Shelley's *Necessity of Atheism* (1811), edited by Mr. Thos. J. Wise.

THE extraordinary activity of the press in Italy during the first half century of its existence has been frequently observed as an interesting fact; but it has seldom been brought so forcibly to the mind of the student as in the classified list of *Monuments of the Early Printers*, one of Mr. Quaritch's catalogues, of which the second part contains the section "Italy," and is on the point of publication. Such a development would seem incredible in our own days. Town after town caught the enthusiasm of the time. Even in out-of-the-way places the typographer established himself or was called in, found protection and encouragement from lords and scholars, and printed works of the highest importance. Books of exceptional value and magnitude, such as Murray, and Longman, and Didot, and Brockhaus produce occasionally and at intervals now, were brought out by hundreds in the cities of Italy before ten years had elapsed since the introduction of the art. Anyone who wants statistics to compare with the history of the revival of learning in Italy had better examine Mr. Quaritch's No. II.

A volume on *Musical Analysis*, by Prof. H. C. Banister, will be published shortly by Messrs. Bell. It will contain the substance of a series of lectures delivered before the Royal Normal College for the Blind. Numerous illustrative examples will be given from the works of the great composers.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish next week three new novels, *The World*

*Below*, in three vols., by Miss E. M. Abdy-Williams; *For Love or Gold*, in two vols., by Mrs. Henry Arnold; and *Swifter than a Weaver's Shuttle*, in three vols., by Captain Gambia, R.N.

THE February number of *Scribner's Magazine* will contain an article entitled, "The Likenesses of Julius Caesar," by Mr. John C. Ropes, with many illustrations from the author's collection.

THE February number of *Time* will contain articles on "The Liberal Union," by Colonel H. Hozier; "English Merchants and German Traders," by Mr. Charles Marvin; "Journalism in the United States," Part II., by an American journalist; and "Mr. Brown," Part III., by Mr. H. Pottinger Stephens. A series of sketches on "Doctors and Doctors," by Mr. Graham Everitt, will appear from time to time in the magazine.

CAPT. TEMPLE has met with more success than was anticipated in procuring competent aid from various parts of the East in the editorial department of the *Indian Notes and Queries*. There is hardly any part of the East that is now unrepresented, as the following list show: S. J. A. Churchill (Persia), W. Crooke (North-west Provinces), M. L. Dames (Panjab), R. K. Douglas (China), D. W. Fergusson (Ceylon), J. F. Fleet (Bombay), G. A. Grierson (Bengal), F. M. Hunter (Aden), D. J. A. Hervey (Malacca), J. H. Knowles (Kashmir), J. P. Lewis (Ceylon), J. H. S. Lockhart (China), E. H. Man (Andaman Islands), W. E. Maxwell (Straits Settlements), E. Delmar Morgan (Central Asia), E. Satow (Siam), R. Sewell (Madras), J. Summers (Japan), G. Watt (Economic Products).

*Revue Britannique*. Pour la Noël. Contes et Récits de tous les pays. (Paris.) We have here a refreshing departure from the Christmas numbers of which we are tolerably surfeited at this season of the year. Instead of the "shilling dreadful" and hastily got up annual for show, the proprietors of the *Revue Britannique* give us something wholly new, to which many a reader may be glad to return to at some future time. The *Revue* appears in its usual blue cover. Nothing whatever has been added by way of outward attraction; but, in addition to the usual criticisms, papers, and summaries, we have a most interesting collection of stories by writers belonging to various nationalities. Austria, Russia, Spain, Galicia, Cyprus, Bohemia, India, Provence, the Basque provinces, lastly, England, furnish their contingent of stories—all, of course, in a French dress. The gem, perhaps, of the collection is a little story by a Russian writer named Zymanstei, "Le Juif de Lubartow." The scene is laid at Yakutsk, in Siberia, of which we have a graphic and moving picture; and the episode is pathetic and poetic in the extreme. A Polish Jew, who has reached these wilds after a year's journey, seeks out a fellow countryman, as it appears at first, on some mysterious errand; but it afterwards turns out that the exile only wants one thing: to talk of his home, of the sparrows that used to crowd on his windowsill for crumbs, of the French beans that grew in his garden, both, alas! only memories in these birdless, flowerless, awful regions of perpetual frost and snow! Few will be able to read this little story without tears. "Les Cheveux d'Or," is a charming little fairy tale from Bohemia. "Jarjaye au Paradis" is a humorous sketch by the well-known Provençal writer, Mistral. An Austrian writer contributes a tragic love story with an original motif. England is represented by an admirable translation of Miss Betham-Edwards's little story, "The Message," which appeared last year in *Temple Bar*.

## ORIGINAL VERSE.

SHE IS MY LADY, O SHE IS MY LOVE!  
No beauty born of pride my lady hath;  
Her voice is as the path  
Of a sweet stream, and where it flows must be  
Peace and fertility.  
Who loveth her no tumult hath or pain;  
Her cloudy eyes are full of blessed rain—  
A sky that cherisheth; her breast  
Is a soft nook for rest.  
She has no varying pleasure  
For passion's fitful mood;  
Her firm, small kisses are my constant food,  
As rowan-berries yield their needful treasure  
To starving birds: her smile  
Gives life so sweet a style,  
To die beneath its beams would be  
To practise immortality.

## AMONG THE TOMBS.

SOMETIMES I do despatch my heart  
Among the graves to dwell apart:  
On some the tablets are erased,  
Some earthquake-tumbled, some defaced,  
And some that have forgotten lain  
A fall of tears makes green again.  
And my brave heart can over-tread  
Her brood of hopes, her infant dead,  
And pass with quickened footstep by  
The headstone of hoar memory;  
Till she hath found  
One swelling mound  
With just her name writ and beloved;  
From that she cannot be removed.

MICHAEL FIELD.

## MAGAZINES AND REVIEWS.

THE current number of the *Asiatic Quarterly* (Fisher Unwin) contains several articles of unusual importance. The first place is given to the warning to Europe which the Marquis Tseng has left behind on his return to China; it is significantly entitled "The Sleep and the Awakening." Sir Owen Burne, the new member of the Indian Council, gives some details which at this distance of time seem new about the proclamation of Queen Victoria as Empress. Then comes perhaps the most notable paper of all, in which Sir Charles Wilson describes the influence of the Greeks in Asia, not only along the coast, but also within the highlands of the interior. Only second in interest, because of more limited scope, is the account given by Col. W. Kincaid of "The Indian Bourbons." If tradition can be trusted—for documentary evidence seems wanting—there is still existing, in a native state of Central India, a family which claims to be sprung from John Philip Bourbon, of Navarre, here vaguely called "a member of the younger branch of the family of Henry IV.," who landed in Indian circ. 1560. By means of a genealogical table, the descent is traced to the present day; and many romantic stories are told of the vicissitudes of the family. Lastly, we would mention a scheme for the pacification of the Sudan, put forward by a naval officer who has served in the Red Sea. As illustrating the point of view, it may be noticed that the writer ascribes the supreme disaster directly to the first Suakin expedition. While, on the other hand, Sir Gerard Graham, in the *Fortnightly*, prints a telegram from Gordon himself anticipating the best results from the defeat of the "rebels" at El Teb. In connexion with this matter, we may further refer to an elaborate paper by Gen. R. E. Colston, formerly on the staff of the Egyptian army, which is printed in the last *Bulletin* of the American Geographical Society. While very severe on the strategy of all the so-called Sudan campaigns, the writer does full justice to the individual bravery of the combatants on both sides.

THE last number of the *Political Science Quarterly Review* contains articles on the



"Future of Banking," by Horace White; "Scientific Socialism," by Herbert L. Osgood; "Theories of Property," by Prof. George B. Newcomb; and the concluding article on the "Conflict in Egypt," by Dr. Eliot Bowen.

### "THE THOUSAND NIGHTS AND A NIGHT."

SIR RICHARD BURTON has this week sent out to subscribers the tenth and last volume of his *Thousand Nights and a Night*. It contains some fifty pages only of translation, a "terminal essay" of 140 pages, and a number of indices and appendices which swell the total to 532 pages.

In the "terminal essay" Sir Richard discusses first the birthplace and date of the work. Following von Hammer, he unhesitatingly declares for a "Persian framework, perfunctorily Arabised," the archetype being the *Hazār Afsānah*, or "Thousand Tales," referred to by Al-Mas'ūdi (944 A.D.), of which, unfortunately, no MS. is known to exist. The oldest tales, including "Sindbad, or the Seven Wazirs" (not "Sindbad the Sailor"), may date from the reign of Al-Mansur, in the eighth century A.D. The thirteen tales, occupying 120 Nights, or less than one-fifth of the whole, which are found in all the MSS., may be placed in the tenth century; the latest tales are as modern as the sixteenth. As to the author, he is unknown for the best of reasons—"there never was one."

This is followed by a brief history of "The Nights" in Europe, which consists mainly of a generous eulogy of Galland—"alone he did it."

Then comes a chapter on "The Matter and Manner." Here we have the beast fable or apologue referred to an Egyptian, not to a Buddhist, source; the fairy tale ascribed wholly to the Persians; and a sketch of the life of Harun Al-Rashid (otherwise "Aaron the Orthodox"), who is the hero of great part of the historical stories.

The fourth and longest chapter is entitled "Social Condition." This begins with a picture of Baghdad under the Caliphs, and an estimate of Mohammed and Al-Islam, in which Sir Richard emphasises opinions which he has never concealed. Then come some "anthropological" discussions.

The last chapter deals with the *saḡ'a*, or rhymed prose, and the *shī'r*, or metrical verse, the faithful rendering of which is one of the marks of this translation. Without any break there follows a very learned disquisition on Arabic prosody, contributed by Dr. Steingass.

The indices are themselves a marvel and a model. First we have the usual index to the volume; then an index to the tales in all the ten volumes; an index to the notes in all the ten volumes, forming fifty pages; a table of first lines (both English and Arabic) in the metrical portion—these two last have both been compiled by Dr. Steingass; and a table of contents of the several Arabic MSS., compared with the three English versions of Lane, Mr. Payne, and Sir Richard himself.

Finally, to render the work still more complete, Mr. W. F. Kirby, the editor of *The New Arabian Nights* (1882), has added a bibliography of the "Nights" and their imitations, together with a table exhibiting in parallel columns the contents of the principal editions and translations.

And so Sir Richard Burton ends, "to his sorrow," the labours of a quarter-century. Who shall say that he has not fulfilled his promise of putting before Orientalists and other students a manual of the inner life of the East, vivified by his own genius, learning, and plainness of speech?

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- HERMANN, E. Urheberschaft u. Urquell v. Shakespeare's Dichtungen. Ein Essay. Erlangen: Deichert. 1 M.  
JOANNIS AGRICOLAE ISLEBIENSIS apophthegmata nonnulla. Ed. L. Uae. Christiania: Aschehoug. 9 kr. 80 ö.  
MISCHLER, E. Der öffentliche Haushalt in Böhmen. Wien: Toepflitz. 6 M.  
SAINT-SAËNS, O. Note sur les décors de théâtre dans l'antiquité romaine. Paris: Baschet. 5 fr.

#### HISTORY.

- GESCHICHTE der europäischen Staaten. Geschichte Württembergs v. F. F. Stälin. 1. Bd. 2. Hälfte. Götha: Perthes. 8 M.  
JAFFÉ, Ph. Regesta pontificum Romanorum. Ed. 2. Fasc. 12. Leipzig: Veit. 6 M.  
LINDNER, A. Die Aufhebung der Klöster in Deutschland 1782-1787. Innsbruck: Wagner. 5 M. 20 Pf.  
REGESTA diplomatica historiae danicae. Series II. Tomus I. v. Copenhagen. 5 kr.  
ZIEGLAUER, F. v. Die Befreiung Osnas v. der Türkenherrschaft 1686. Innsbruck: Wagner. 6 M.

#### PHYSICAL SCIENCE.

- BOYARIUS, C. Amphiboda Synopidea. 3 kr. 50 ö.  
Mimoneutes. 2 kr. 75 ö. Nicaragua Antiquities. 30 kr. Stockholm: Looström.  
KELLER, F. C. Die Gense. Ein monograph. Beitrag zur Jagdzöologie. Klagenfurt: Leon. 12 M.

#### PHILOLOGY.

- KAHLE, B. Zur Entwicklung der consonantischen Declination im Germanischen. Berlin: Haude. 1 M. 20 Pf.  
OHSE, J. Zu Platons Charmides. Untersuchung über die Kriterien der Echtheit der platonischen Dialoge im allgemeinen u. d. Charmides im besonderen. Berlin: Friedländer. 2 M.  
SCHMIDT, F. W. Kritische Studien zu den griechischen Dramatikern. 2. Bd. Zu Euripides. Berlin: Weidmann. 14 M.

### CORRESPONDENCE.

#### THE EARLY HISTORY OF UNIVERSITIES.

St. John's College, Cambridge: Jan. 8, 1887.

I shall be glad if you can afford me space to make a few observations on the criticisms and expressions of views elicited by my notice of works relating to the "Early History of Universities," which appeared in the ACADEMY for December 11.

In reply to Prof. Laurie's comments in the ACADEMY for December 25, I would observe (1), in connexion with the study of grammar at our mediaeval universities, that I have since seen reason somewhat to modify the opinion expressed in the note at p. 350 of vol. i. of my *History of Cambridge*, to which he makes reference. There is sufficient evidence, besides that of Thurot and the Oxford statute of 1267, to prove that at one time grammar, in the sense of instruction in the elements of the Latin language, was certainly included in the bachelor's course of study—the *trivium*. It was taught also by the "Magister Glomeriae," and afterwards at different schools in the university (especially at the grammar school founded in connexion with Jesus College, Cambridge, by Bishop Stanley, Bishop of Ely, 1506-1515) as something distinct from the bachelor course. So far as I can gather, it was somewhere about the commencement of the fifteenth century that this elementary education ceased to be given by university instructors, although Latin authors, such as Terence and Ovid, continued to be the subject of lecture work. Prof. Laurie, however, writes as follows:

"As early as 1380 the statutes of King's Hall, Cambridge, require that the matriculant shall be at least fourteen, and that he shall be sufficiently proficient in grammar to take up logic or any other faculty which the warden might select for him." The bachelor course was, in fact, a grammar school, or trivium course."

Here the statute cited by Prof. Laurie does not seem to me to warrant his conclusion. If proficiency in grammar was required from the newly entered matriculant, it is obvious that the university had ceased to regard such instruction as part of its work. I infer that the student

was supposed to have already acquired this proficiency at a grammar school.

Prof. Laurie asks, "What was a mediaeval grammar school?" As his observations on pp. 230-31 appear to apply to England, my criticism was, of course, intended to apply to English grammar schools also—to schools of the kind referred to by William Byngham in 1439, in his petition to be allowed to found "God's House" at Cambridge, where he speaks of "seventie Scoles, or mo," throughout the country, which have become "voide," because of the "grete scarstes of Maistres of Gramar." With reference to such schools, it would not be difficult, I think, to "strike an average," however impracticable such a generalisation might be with reference to institutions of a like character at such different centres as "York, Canterbury, Paris, Fulda, and St. Galle" (? Gall). And in such mediaeval English grammar schools, it would, I apprehend, have been rare to find instruction in logic and rhetoric going on of a kind similar to that given at Oxford or Cambridge.

As regards Salerno, I do not think that anything in my remarks can be construed as implying that "the Saracenic massacre of 883 was the end of the Benedictine medical activity" at Monte Cassino. I simply meant that it seems more reasonable to associate the rise of the new medical school at Salerno with the influence of the victorious and highly civilised invader, rather than with that of the temporarily effaced monastic community; and I am glad to find the facts and arguments which Mr. Hutchison, Mr. Rashdall, and Dr. Payne have adduced in support of the negative conclusion which I suggested—viz., that the university at Salerno was not indebted for its origin to the teaching at Monte Cassino—so far anticipating what I had to say on this phase of the question as to leave me nothing to add.

I cannot, however, assent to Mr. Rashdall's sweeping assertion that the Saracens had "as little to do with the revival of medical science at Salerno as with the revival of legal science at Bologna" (ACADEMY, January 1). A quite contrary opinion is maintained by able investigators like Muratori and Giannone (referred to by Gibbon in his fifty-second chapter); and the circumstantial evidence may be shown to be strongly in their favour—evidence which must carry considerable weight where the direct evidence no longer exists. It may, I think, be summed up in the following manner: (1) The intercommunication between Salerno (a seaport) and Sicily was easy and frequent; and while tradition assigns the rise of the University of Salerno to the ninth century, it admits of no dispute that the "long and slow" conquest of Sicily by the Saracens took place between the years 827 and 878. (2) We have satisfactory evidence of the residence of the Saracens on the mainland, in the immediate neighbourhood of Salerno: witness the cathedral at Amalfi; witness the Saracenic arches of the Palazzo Ruffolo at Ravello. (3) Jews were conspicuous at the university both as teachers and learners; and between them and their Semitic brethren, the Saracens, there was no little sympathy—especially in connexion with that burning theological question of the ninth century, the image worship of the Roman Church. (4) Salerno was regarded with especial favour by the emperor, Frederick II., whose admiration of the Saracenic culture is a familiar fact. Turning again to the Jourdain's laborious treatise *Sur l'Age et l'Origine des Traductions Latines d'Aristote*, (from which I first derived my impression of the influence of Saracenic culture in Italy) I find the following quotation (p. 153) from the *Annales Muslemici* of Abul-Feda:

"L'empereur [i.e. Frederick II.] était un prince doué d'excellentes qualités, il aimait la philosophie,

la logique et la médecine, et avait de l'inclination pour les Musulmans, parcequ'il avait été élevé en Sicile."

"Ackermann," says Charles Jourdain, in a note (p. 225),

"croit que les Arabes exercèrent une grande influence sur les études philosophiques en Italie, influence qui était le résultat, soit de leurs relations commerciales avec cette contrée, soit des établissements qu'ils y formèrent. On dit que Charlemagne fit faire des versions latines des traités de philosophie et de médecine dus aux Sarrasins, et il est certain qu'il y eut des livres arabes traduits en latin pendant la période qui s'écoula entre Charlemagne et Constantin l'Africain: mais le temps a détruit toutes ces versions."

To say, with Prof. Laurie, that Salerno's "substantial addition to medical knowledge" was derived from the teaching of Constantine the African, who died in 1087 (just as that of Bologna to the civil law was derived from the teaching of Irnerius) seems to me to be simply cutting the knot, by affirming that the university took its rise, not in the ninth century, but in the latter part of the eleventh. I will only add that the theory of De Rienzi, to which Dr. Payne and Mr. Rashdall refer, is noticed by Denifle, and dismissed by him somewhat contemptuously. J. BASS MULLINGER.

#### "THE ANCIENT LAWS OF IRELAND."

London: Jan. 1, 1887.

"God grant that we may always belong to those who follow and further the truth, who crush and expose that which is false and wrong!" Heartened by these words of Albiruni, I proceed to correct some more of the errors in the official edition of the ancient laws of Ireland.

In the ACADEMY for December 5, 1885, I gave a list of some of the mistakes in the text of the *Senchas Már*, and in the first eighty pages of the commentary thereon, as printed in vol. i., from the Harleian MS. 432. I shall now give a few corrigenda for the remainder of the commentary. As on former occasions, I omit all instances in which marks of aspiration and length have been wrongly inserted or omitted, in which *g* is printed for *c*, *ei* or *i* for *e*, *e* for *i*, &c., and almost all instances in which single words have been bisected, separate words have been joined, or compendia have been wrongly extended. I shall, in short, mention only such errors as make the commentary nonsensical or misleading.

EDITION.	CODEx.
82, l. 7, in iartaighi	4 b. 2, .m. iartaighi
9, ae camus	i camus
15, fris ar ni bfuilglithar	frisim-bfuilglithar
30, ar a necmia	aran-ecmai
84, l. 25, di toirechta	6 a. 1, ditorachta
94, l. 11, dualus	6 a. 2, dualcus
98, l. 24, ar faesma	6 b. 1, ar faesam
100, l. 10, da . . . aen	6 b. 2, a da . . . a aen
104, l. 6, lesoc . . . cuimce	lesu . . . cuimcech
108, l. 5, angabhail ina in-athgabail	a ngabhail i n-athgabail
28, dibh	7 a. 2, doibh
31, im cinaid na nurradidh	im cinaid n-nurradidh
118, l. 27, ris	7 b. 1, leis
122, l. 2, osuidri . . .	7 b. 2, osuidiu . . . nosgaib
132, l. 20, im in imboim	9 a. 1, im in mboim
134, l. 9, sechta seotu	9 a. 3, .un. s. (i.e. secht seotu)
1. 10, Fo gnait	3, fogniat
1. 28, i tir	itir
136, l. 5, i merge	imerge
9, Cong mat side din	9 a. 4, Congniat didiu side

\* See the ACADEMY, Nos. 709, 714, 742, and 758.

EDITION.	CODEx.
138, l. 4, i tir	8 a. itir
140, l. 11, ima chota	9 b. 1, ime a chota
28, Mand arthar an dis	Mandarthar and is
142, l. 28, in talis in gretli	9 b. 2, in t-elisiu gretli
144, l. 32, Ha huile nei chi	9 b. 4, Na huile neichi
146, l. 13, conbeirris	coinbeirris
152, l. 26, d'i allaib	10 a. 2, d'iallaib
156, l. 16, 17, iar naich	10 b. 1, iar n-aiened
158, l. 16, loig	loige
160, l. 22, do m.	10 b. 2, do mac gabar
28, gabard	for do céili
162, l. 8, do do céili	11 a. 2, smacht inann
172, l. 11, smachta	11 b. 1, fodera do ceachtar
15, inann	11 b. 2, coirpdir
178, l. 6, fo	12 a. 1, for .m.
27, do techtar	forbrat
180, l. 18, coirdire	for sochaide
186, l. 18, fo treisi	mimaic
188, l. 18, forbrata	12 a. 2, na dairti na hindlir
20, sochaide	.i. oirc peta exceptus
26, mimaic	cuithi
190, l. 3, na dairt	12 b. 1, sét aine
4, na hindlir	13 a. inleogain
16, oirc oircpeta	14 a. 1, bis ar in athgabail
33, esceptur	scrapall
192, l. 9, cuic laithi	ar anad ar[f]ut
200, l. 20, seoit ain	14 a. 2, nascairecht athgabail ratha
202, l. 8, .i. imleogain	flatha
210, l. 9, bis in athgabail	15 b. 1, acra
212, l. 16, scerall	ocus sét .m. (i.e. treisi)
21, ar fut ar anad	15 b. 2, for fer
216, l. 31, nascairecht	nama oc eisindill oc dénam
218, l. 32, athgabail flatha	16 a. dotuartet
238, l. 5, acrad	armbi ana[d]
18, oirc seoit	dechmaide ber-arar tullata no
244, l. 2, fo fer	16 b. INai
17, nama oc dénam	17 a. 1, gell ara med
246, l. 6, tuartet	iar n-anfirinne
25, arambi anadhdachmaide	17 b. 1, um cina .i. fail do denum dé um in cin sin
248, l. 34, ini	18 a. 1, aga selbad
250, l. 10, gell	18 b. 1, ta lium turbuidh
254, l. 29, iar n-anfir	19 a. 1, Acht ni rochar
256, l. 30, um cina sin	19 a. 1, ar irgabail uime don rainn
274, l. 15, aga selbu	19 b. 1, do tuirim
282, l. 26, ta lium turbuidh	20 a. 1, no urairgne .i. inti doni argain is tar isin aidhici
284, l. 30, Acht ni rochar	20 b. 1, risirgabail i ag labra tara cenn
286, l. 16, ar ir gabail imedon rainn	20 b. 2, munar fas fogail
292, l. 35, do drim	
298, l. 18, in ti do ni argain no uairne [i] is tar is in aidhici	
298, l. 30, risi rugadh	
34, fer na a athgabhal	
302, l. 29, risi ngaburi	
31, a dal a brathar a cenn	
304, l. 10, munar foghail	

Most of these errors are sins of commission. Sins of omission will be found in pp. 152, 170, 294, 298, in each of which a gloss is omitted; in pp. 140, 288, in each of which two glosses are omitted; in p. 272, where six lines of the MS. are omitted; in p. 274, where eight lines are omitted; and in p. 276, where no less than fifteen lines are omitted. There is also an omission of a long sentence at the end of p. 294; and, in the text in p. 266, 1, 21, after *gabala* the words *no urairgne* have been left out, though they are misprinted (as *no uairne*) in p. 298, l. 18, as part of the commentary.

Philologists have generally, like Dante, looked at and passed the misleading gibberish of which I have given some specimens. Jurists have, unfortunately for themselves, not been so scornful. Thus, in an important paper on the

legal procedure of the ancient Celts (*Revue Celtique*, vii. 1-37), Prof. d'Arbois de Jubainville (p. 30, note 5) cites from the *Ancient Laws of Ireland* (i. 268, l. 14) the words *Fasc tres brethar an is nesam in urd*; and, in accordance with the English version, renders this nonsense by "signification, troisième parole, dont est pressante la loi." For *is nesam* ("is nearest") the MS. (fo. 20 b. 1) has clearly (*a*)isnessen, the gen. sg. of *aisnes*, "declaration," "statement." The alliterative context is *Dian fir feiser, fasc tresbrethar an (a)isnessen i n-urd*, "If thou know the truth (i.e., the true method of making *athgabail* or reprisal), the indication (*fasc*) is the third noble word\* of declaration in order." In the commentary the form of this notice is given as *rogabus† fathgabail*, "I have taken reprisal of thee." WHITLEY STOKES.

#### "LIKE I DID," NOT A VULGARISM.

London: Jan. 10, 1887.

I protest against your reviewer, on p. 26, col. 1, of the ACADEMY of January 8, dubbing the use of the word "like" as a conjunction with the opprobrious epithet, "vulgarism." I know that at least one illustrious modern poet, besides several minor purists, have before joined in this cry; but Englishmen's ignorance of the history of their language is so complete that one never wonders at instances of it turning up even in the highest ranks. This case of *like*, however, is particularly hard, inasmuch as its use as a conjunction four times in Shakspeare's works—twice by him, and twice by Wilkins, or whoever wrote the spurious part of "Pericles"—is well known to all moderately close students of our great poet; and Sidney Walker, twenty-seven years ago, devoted no less than eight pages of his *Critical Examination of the Text of Shakspeare*, vol. ii., § 63, pp. 115-23, to show that *like*, conjunction, = *as*, was used by Sackville, Sidney, Daniel, Middleton, and Massinger, Henry More, Hugh Holland, Michael Drayton, Dryden, Browne, Carew, &c., as well as Shakspeare. If these folk are "vulgarians," may I be one with them, rather than a purist with those pretentious critics who are ignorant of their own language. Dr. Sattler, in Germany, has no doubt, a chain of later authorities on the point. The "vulgarism" notion has arisen, I believe, from men not knowing that the adjective *like* was turned into a preposition by the dropping of the *unto* or *to*—"like unto," and into a conjunction by the dropping of *as*—"like as"—which first followed the word. Men accustomed to use *like* as a preposition have not had mind enough to conceive that it could be rightly used as a conjunction too, just as *after*, *before*, &c., are. But the conjunctive use of the word is quite as legitimate as its prepositional use; and the fact will be admitted when Mr. Churton Collins has got English Literature added to the classical schools in Oxford, and Prof. Napier has established his Modern Languages Tripos there too. Cambridge, naturally before Oxford, has for some time acknowledged English as a subject worthy of university study.

F. J. FURNIVALL.

ROBERT OF BRUNNE.

British Museum: Jan. 12, 1887.

It may interest Prof. Hales (ACADEMY, January 8) to learn that an interesting frag-

\* The first "word" is the *airfóere* ("summons"), the second seems the *apad*, which Prof. d'Arbois renders by "délai qui sépare le commandement et la saisie"; but which O'Donovan explains by "warning, proclamation, prohibition"; the third "word" is the *fasc*, which Prof. d'Arbois rightly explains as a "signification faite au saisi pour le prévenir de l'endroit où a été conduit l'objet mis en fourrière" (pound).

† In p. 302, l. 26, this verb is misprinted *rogabus*, which would mean "thou hast taken."



ment of Robert of Brunne's *Handlyng Synne* at Dulwich College (MS. xxiv., Catalogue, 1881, p. 347) actually reads "Brunne Wake" instead of "Brymwake" in the passage which he quotes. GEO. F. WARNER.

### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 17, 5 p.m. London Institution: "Fins, Wings, and Hands," by Prof. W. H. Flower.  
8 p.m. Royal Academy: "Ideas conveyed by Art as touching Inanimate Nature," III., by Mr. J. E. Hodgson.

8 p.m. Victoria Institute: "New Assyrian Discoveries," by Mr. W. St. C. Boscawen.  
5.30 p.m. Geographical: "New Guinea," by the Rev. J. Chalmers.

TUESDAY, Jan. 18, 3 p.m. Royal Institution: "The Function of Respiration," I., by Prof. A. Gamgee.  
7.45 p.m. Statistical.

8 p.m. Royal Academy: Demonstration, "The Foot and Leg," by Prof. J. Marshall.

8 p.m. Civil Engineers: Discussion, "The Use and Equipment of Engineering Laboratories," by Prof. A. B. W. Kennedy.

8.30 p.m. Zoological: "The Fin of *Ceratodus*," by Mr. G. B. Howes; "Notes on *Carcharodon rotundifolius*," by Prof. T. Jeffery Parker; and "Some Foraminifera from the Abrolhos Bank," by Messrs. H. B. Brady, W. Kitchen Parker, and T. Rupert Jones.

WEDNESDAY, Jan. 19, 8 p.m. Royal Academy: Demonstration, "The Foot and Thigh," by Prof. J. Marshall.

8 p.m. Society of Arts: "Cameo Cutting as an Occupation," by Mr. J. B. Marsh.

8 p.m. Dialectical: "The Existence of God Provable," by Mr. F. J. Wilson.

THURSDAY, Jan. 20, 3 p.m. Royal Institution: "Molecular Forces," by Prof. A. W. Rüchler.

6 p.m. London Institution: "Chemical Action," III., by Dr. C. Meymott Tidy.

8 p.m. Royal Academy: "The Ideal," by Mr. J. E. Hodgson.

8 p.m. Chemical Society: "Some New Silicon Compounds and their Derivatives: 1. The Action of Silicon Tetrabromide on Thio-carbamide," by Mr. J. Emerson Reynolds; "Derivatives of Chromo-organic Acids: 1. Certain Chromoscales," by Mr. Emil A. Werner; and "Remarks on Bayer's Paper 'On the Constitution of Benzene,'" by Dr. A. K. Miller.

8 p.m. Linnean: "Stimulation on Turgescent Vegetable Tissues," by Messrs. F. Darwin and A. Bateson; "Hydroids and Polyzoa of the Mergui Archipelago," by the Rev. G. Hincks; and "Tissues of Sporophore in Mosses," by Mr. J. R. Vaiszey.

8.30 p.m. Antiquaries.  
8.30 p.m. Historical: "England and Napoleon," by Mr. Oscar Browning.

FRIDAY, Jan. 21, 7.30 p.m. Civil Engineers: Students' Meeting, "The Use of Cast Steel in Locomotive Construction," by Mr. Alfred.

8 p.m. Royal Academy: Demonstration, "The Trunk," by Prof. J. Marshall.

8 p.m. Society of Arts: "The Upper Oxus," by Mr. Trelawney Saunders.

8 p.m. Philological: A Dictionary Evening, by Dr. J. A. H. Murray.

9 p.m. Royal Institution: "The Probable Origin, the Total Amount, and the Possible Duration of the Sun's Heat," by Sir William Thomson.

SATURDAY, Jan. 22, 3 p.m. Royal Institution: "Modern Composers of Classical Song—Liszt" (with Vocal Illustrations), by Mr. Carl Armbruster.

8 p.m. Physical: "The Permanent and Temporary Effects on some of the Physical Properties of Iron produced by raising the Temperature to 100° C.," by Mr. Herbert Tomlinson; and "Some New Measuring Instruments used in Testing Materials," by Prof. Unwin.

### SCIENCE.

#### MR. FLEET'S FORTHCOMING VOLUME OF GUPTA INSCRIPTIONS.

THIS sumptuous and monumental work, from which so much is expected, owing to the author's acknowledged eminence as Sanskrit scholar, epigraphist, and archaeologist, is now so near approaching completion that the page proofs are ready. It is being published at the expense of the Government of India at a heavy cost, and will be accompanied by a large number of plates of the numerous inscriptions set up at various points in India by the important princes of the Gupta dynasty; and these are of a quality that equals, if it does not surpass, anything of the kind that has hitherto been published anywhere.

So far as the public are concerned, at any rate, and probably so far as the majority of experts are concerned as well, this volume of the inscriptions of the Guptas will settle post-Christian Hindu chronology; and so it will be as important a

work to the historian and archeologist alike as has been issued for many a long year.

Roughly speaking, from the epoch of Asoka to the advent of the Muhammadans in A.D. 1000, intermediate Hindu chronology has been until quite lately in a more or less chaotic state. All that could be said was that if the dates ascribed to the initial years of the various eras, according to which inscriptions were dated, were correct, then the chronologies were so and so. Now, as many of the more important eras were capable of being expressed in terms of each other, to settle definitely the initial year of any one of them was to gain a most important point. All the world knows that Asoka's date was fixed by his mention of his contemporaries, Antiochus Theos, of Syria, and Ptolemy Philadelphos, of Egypt, by his being identified with Piyadasi—his name on the inscription—and by his being the grandson of Chandragupta, or Sandracottus, the contemporary of Seleucus, in 312 B.C. The crucial date of his reign may be thus fixed as between 264 and 223 B.C. Again, there is no room for doubt as to the dates of Mahmud's many irruptions between A.D. 997 and 1026; and though one would be far from saying that there is no certain chronology between Asoka and Mahmud, yet the fixing of the commencement of an era, such as that used by the Guptas in the early centuries of our own era, would enable scholars to settle at once so many most points that one might look upon the obscure question of Hindu dates as practically cleared up. As a result, then, of his work on the volume under discussion, Mr. Fleet lately published in the *Indian Antiquary* a paper on the "Epoch of the Gupta Era," noticed in the ACADEMY (August 14, 1886), in which he expressed his opinion that it is now, from epigraphical records at his disposal, conclusively proved that the Gupta era began in A.D. 319-20. Here, then, we have a new sheet anchor in mediæval Indian chronology for future workers to hold on to.

But other questions besides chronology are involved in the exhaustive study of inscriptions: paleography, language, orthography, religion, ethnology, geography, and history, all alike claim the epigraphist's close attention. And, judging by the exceedingly careful character of Mr. Fleet's work that has as yet been placed before the public, we may look forward to much enlightenment on all these points.

We have before us advance proofs of the letter-press attached to the first plate, which is "the Allahabad posthumous stone pillar inscription of Samudragupta," and which may be looked upon as a sample of the method employed throughout the work. It may be as well here to say a word as to the system of inscription nomenclature now universal. In "naming" an inscription, the place comes first, then the material, then the class, and lastly the king's name and his dynasty and date (if necessary). Thus the "Allahabad posthumous stone pillar inscription of Samudragupta" means "a posthumous inscription on a stone pillar in the name of (King) Samudragupta at Allahabad." So "a Gwalior inscription of Vikrama-samvat, 1161," means "an inscription at Gwalior (dated) in the year of (the) Vikramāditya (era), 1161. Again, "the Faizābād copper-plate grant of Jayachandra of Kanauj means "the grant on a copper-plate by (King) Jayachandra of Kanauj (found) at Faizābād." This nomenclature is a little clumsy perhaps, but it answers practical purposes very well.

Mr. Fleet's plan of editing his Gupta inscriptions is this:—He first gives a careful history and bibliography of it as an inscription, and in doing this he seems to have hunted up everything that has anywhere been said about it, pointing out *en passant* the errors that may have been committed by its various editors. He then minutely describes its site and the material on which it has been inscribed, giving the history of this. Next comes a minute description of the writing, its size, class,

and condition, with notes on its paleography, its characters and its peculiarities—all this in much detail; the numerical symbols employed, the language, and the orthography being noticed in detail as well. This is followed by its contents, i.e., whether they pertain to religion, genealogy, geography, history, ethnology, and so on. Then is given the text, minutely annotated, to explain variant readings, uncertainties, orthography, paleography, previous theories regarding it, and so forth. Lastly, there is a word for word, and line for line, translation, accompanied by a running commentary of the most searching kind. Altogether no stone seems to have been left unturned, and no labour spared to render the treatment of the subject exhaustive. It may be added that varieties of type are systematically employed throughout to accentuate important points in the argument, and to render it clear to the eye as well as to the mind.

This first inscription of Samudragupta is specially adapted to exhibit Mr. Fleet's method fully and favourably. It was cut by the orders of his son, Chandragupta II., soon after his accession, on the celebrated pillar in the fort at Allahabad, on which is also cut one of Asoka's edicts. Its characters are in what is known as the Gupta alphabet, which, however, as Mr. Fleet points out, was by no means confined to the Guptas. But its great value is that being non-sectarian, and "devoted entirely to a recital of the glory, conquests, and descent of Samudragupta," it gives us invaluable information "as to the divisions of India, its tribes, and its kings about the middle of the fourth century A.D."

On the whole those that are interested in things Indian may look forward to the early publication of a work of no ordinary value, and one which will not only enhance Mr. Fleet's already high reputation, but which will most materially advance our knowledge of the East.

R. C. T.

### SOME BOOKS ON CHEMISTRY.

*The Chemistry of Wheat, Flour, and Bread; and Technology of Bread-making.* By W. Jago. (Brighton: The Author.) It would be easy to discover mistakes and defects in this solid volume; but we are inclined to pass these by. For Mr. Jago has really gathered together in these pages an amount of valuable and varied information concerning wheat, its products in the mill, and bread-making, which we shall not find within the covers of any other single volume. And he has supplemented the results of other workers by enquiries of his own—enquiries which are of decided merit, particularly in relation to the testing of flours and of yeasts, and to the conduct of the operation of bread-making. In a new edition Mr. Jago would do well to relegate the obtrusive advertisement thrust into the text opposite p. 304 to a more suitable position; he should distinguish between albuminoid and non-albuminoid nitrogen, not only in his analytical directions (p. 437), but also in those parts of his work which give the constituents of cereal grains; and he should correct the figure (No. 15, p. 136) representing his yeast-testing apparatus, which is shown not only as without any means of equalising the water-pressure within to that without the gas-collecting and measuring jar, but so arranged as to be incapable of any adjustment of this kind. We also venture to commend to Mr. Jago's attention the *Report on Vienna Bread*, by Mr. E. N. Horsford, which was published in 1875.

*The Life and Labours of John Mercer, F.R.S.* By E. A. Parnell. (Longmans.) The subject of this interesting memoir was born in 1791, and died in 1866. The twenty years which have passed since his death have rendered some of the technological parts of the volume before

us obsolete, but they have not dimmed the lustre which belongs to the memory of John Mercer. His devout and generous soul, his shrewdness and unwearied industry, his investigative mind, are well portrayed in this biography by Mr. E. A. Parnell. This record of a distinguished self-taught philosopher is peculiarly valuable, as showing how a busy manufacturer seized opportunities and made time for original research. His great discovery of the action of alkalies and of some other reagents on vegetable fibres (generally known as "mercerising") was intimately associated with the chief work of his factory. Similarly, many of his other scientific enquiries were started by his careful investigation of phenomena observed in his business as a dyer and calico-printer.

*Papers in Inorganic Chemistry, with Numerical Answers.* By G. F. Ellis. (Rivingtons.) Here are eight hundred questions in Mineral Chemistry and Chemical Physics. They are selected with judgment, and expressed in clear, exact, and consistent language. A student who will conscientiously work out these problems, *pari passu* with his lectures and laboratory practice, will find his acquaintance with the science established on a very sure basis.

*An Introduction to the Study of Chemistry: Inorganic Chemistry.* By Ira Remson. (Macmillan.) This American work differs from a large number of the ordinary chemical handbooks mainly in the combination of experiment with description which it offers. The experiments (183 in number) are well chosen. Pertinent questions are frequently introduced into the directions for performing them, in order that the student may be constantly observing and reasoning about the phenomena presented.

#### CORRESPONDENCE.

##### SLAVONIC LOAN-WORDS IN GERMAN.

Taylorian Institute, Oxford.

A brief list of Slavonic loan-words in German, published by me in the *ACADEMY* of April 3 and 17 last, elicited the remark, by Prof. Hanusz, of Vienna, that such loan-words were mostly imported not directly from the Russian, but through the Polish and Bohemian languages (*vide ACADEMY* of May 22). Having but recently met with three further loan-words of the latter class, may I be permitted to record them as well? They are:

1. *Schöps*, frequently used instead of the indigenous German equivalents *Hammel* or *Widder*, i.e., "a wether, a gelded or castrated ram." It has been borrowed from the Bohemian noun *Skopec* of the same meaning, which occurs likewise in Russian and Old-Slavonic, where it belongs to the verb *skopit* = "to castrate" (*cf.* Miklosich's, Weigand's, and Kluge's well-known *Wörterbücher*, and Jungmann's great Bohemian dictionary).

2. *Dolch*, i.e., "a dagger," was borrowed from the Bohemian *Tulich*, which bears the same meaning (*cf.* the same authorities as above).

3. *Halunke* (or *Hallunke*), a word omitted by Kluge, but contained in Weigand's and Grimm's *Wörterbuch*, means a rogue or vagabond. The Bohemian original whence this word was derived, viz., *Holomek*, has not quite the same deteriorated sense, but means, according to Jungmann, at first an unmarried young fellow and then a male domestic servant. As Miklosich observes, the Bohemian adjective *holý* = Old-Slavonic and Russian *golý*, *gol*, i.e., "naked, bare," refers to the beardless face of a young man.

H. KREBS.

P.S.—May I add three further words? They are:

1. "Das *Kummet* = Late Middle-High-

German of the twelfth-century *Komat*," meaning a horse-collar or hame put around the collar of a draught-horse. It has been borrowed from the Bohemian noun *chomut*, or from the Polish *chomut* or *chomuto* = Bulgarian *chamot* = Russian and Old-Slavonic *chomut*, denoting the same instrument. As Hildebrand remarks (*cf.* Grimm's *Deutsches Wörterbuch*, sub *Kummet*), it relates, like *Peitsche* and several other loan-words, to driving, "wo es vom östlichen Nachbar zu lernen gab."

2. *Die Haubitze* = "howitzer" (*cf.* Skeat), from Bohemian *haufnice*, f., a short gun, borrowed during the Hussite wars of the fifteenth century.

3. *Der Popanz*, from Bohemian and Polish *bobák* or *bubák*, m. = "bugbear." H. K.

#### SCIENCE NOTES.

UNDER the title of *The Farmer's Friends and Foes*, Mr. Theodore Wood is engaged upon a work treating in a popular manner the various animals which, favourably or adversely, affect British agriculture. A brief outline of the life history of each species will be given, interesting to the general reader and of value to the farmer. The connexion between useful and injurious animals is especially emphasised, and the necessity is shown for an alliance with nature on the part of the agriculturist. Messrs. Swan Sonnenschein & Co. will be the publishers.

THE new volume of the *Geological Magazine* opens with an article by the editor, Dr. Henry Woodward, "On some Spined Myriapods from the Carboniferous Series of England." It deals chiefly with certain specimens from the South Staffordshire coal-field in the well-known collection of the late Mr. H. Johnson, of Dudley, which has been recently acquired by the British Museum. The myriapods in question are mostly preserved in nodules of clay-iron-stone, and appear to belong to a single species—*Euphoberia ferox*. An excellent plate accompanies the paper. Dr. Woodward is engaged on the preparation of a monograph on the Arthropods of the coal period for the Palaeontographical Society.

#### PHILOLOGY NOTES.

MR. P. LE PAGE RENOUF, the successor of the late Dr. Birch at the British Museum, has been elected also to succeed him as president of the Society of Biblical Archaeology.

PROF. DE GOEJE, of Leiden, and Dr. Bretschneider have been elected foreign corresponding members of the Académie des Inscriptions, in the place of two Englishmen who died recently—Dr. Birch and Mr. Elward Thomas.

M. CH. WADDINGTON has published (Paris: Picard) a paper that he read recently before the Académie des Sciences Morales upon the authenticity of the writings of Plato. In opposition to what may be called the German point of view, started by Schleiermacher and developed by Trendelenburg—which would classify the dialogues on *a priori* grounds according to their contents—he adopts the conservative theory, based upon external evidence, represented in this country by Grote. He accepts, therefore, the received canon of Plato's works. He maintains that Plato wrote nothing during the lifetime of Socrates, and that the *Apologia* was his first work. Following Aristotle (*Met.* xiii. 4) and Cicero (*De Fin.* v. 19), and here at variance with Grote, he argues that it is possible to distinguish between the views of the historical Socrates and those of Plato himself. He even goes so far as to suggest that the results of Plato's relations with Archytas, and

of his visits to Sicily, may be traced in the Pythagorean allusions of the *Timæus*, and in the letters and in the political disquisitions of the *Republica* and the *Leges*. M. Waddington's paper is reviewed by M. F. Picavet in the *Revue Critique* of January 3.

To the *Outline of Romance Philology*, which Prof. Gröber, of Strassburg, is publishing with the aid of twenty-eight *Fachgenossen*, Prof. Windisch, of Leipzig, contributes an essay on the relations of the Celtic to the Romance languages. Among the new results which he brings forward are the comparison of the Italian *eglino, elleno* (formations from analogy to the third plural of verbs, e.g. *amano*), with the Irish pronoun *iat* ("they"), Welsh *hwynt*, made from *é, hwy* by analogy to plurals like *-carat* ("they love") = Welsh *carant*. He also points out the similarity of the Old-Irish double diminutive suffix *-et, -at*, to the suffix in Italian, *animaleto, paroletta*, French *poulette, homelet*. In the numerals the vigesimal method, exemplified by the Old-French *treis vinz* (60), *sic vinz* (120), is exactly paralleled by Old-Irish *tri fichit, sé fichit*. As to the vocabulary, Windisch comes to the conclusion that not many Gaulish words have entered the Romance languages. In the general part of Diez's dictionary, he mentions as originally Celtic *becco, braca, camicia, cayo, duna, gamba, palafreno, pezza, saja, taraire, truan, vassallo, veltro*. In the Spanish part, *berro* ("cress"), *tona* ("rind"); in the French part, *bras* ("arm"), whence *brasseur, brasserie, matras* ("javelin"), *mauvais* ("wind-thrush"), *mégue* ("whew"), *sescha* ("reed"), *verne* ("alder"). Other French words to which a Celtic source may be assigned are *bijou, braire, briser, bruier, cran, and soc*. Prof. Schuchardt has probably good grounds for his suspicion that closer investigation of the various *patois* of France and Italy will bring more Celtic words to light. But in the literary languages the number of these words is certainly very small.

#### MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 17.)

PROF. SKEAT, vice-president, in the chair.—A paper on "The Laws of Sound Change" was read by Mr. Henry Sweet. He said that it was now generally admitted by philologists that sound changes, as a rule, were exceedingly gradual, and that the greatest revolutions in language were only the sums of long series of light shiftings of the vocal organs. The orthographies of dead languages preserved no record of these minute variations; hence we had to seek the explanation of them in the sounds of living languages. In philology, as in geology, the past was only intelligible by the help of the present. Literary professors, who ignored phonetics, could offer no explanation of the English plurals formed by vowel-mutation or umlaut, such as *men, geese, mice*. At best they might surmise that the final *i* in the early forms of these words, *manni, gösi, müsi*, modified the root-vowel and then disappeared. That was no satisfactory theory; for it did not explain how the modification came about, or why it produced these particular results. The phonetic theory was much more complicated, and was deduced from recent investigations into the influence of vowels on consonants, and *vice versa*, as exemplified in living languages. A simple illustration of this influence was found in the English words *caw* and *key*, where the difference between the sounds of the initial consonants was due to the succeeding vowels. If we interchanged the consonants, the words sounded somewhat like "kjoo" and "kwij." The reason was that the vowel *aw* (oo) being formed by a low position of the back of the tongue, drew the *k* back towards the throat; while *ey* (ij), being a high front vowel, drew the *k* forward. This influence had formerly given rise to the pronunciations "kjaind, gjaad" for *kind, guard*. Similar phenomena existed on an immense



scale in Russian, where almost every vowel perceptibly modified almost every preceding consonant. In such a sound group as *imi*, the *i* position of the tongue was held throughout so that in the *m* the front and lip articulations were combined. The same effect was found in many Russian words where the final vowel which had produced it was now lost, as in *krovi*, pronounced "krofi" where *fi* is digraph representing an *f* at once dental and fronted. In Russian, moreover, the vowel *u* communicated to a preceding consonant the effect called rounding, or compression of the lips and cheeks. Thus *guŭ* was pronounced "gwusj," the *g* being simultaneous with the *u*, and the *s* with the *j*. Sometimes the inflection was arrested by a complex sound group. In *krepki*, "strong" (plural), the *p* was normal and not influenced through the *k* by the final *i*. All these illustrations led up to the phonetic theory, due to Scherer, that, in English, *manni* must have become "manji," where *nj* stands for the front nasal; that this consonant influenced the back vowel *a*, changing it to the front *e*; that the final *i* was dropped as superfluous; and that, lastly, the *nj* reverted to the point position, as *n*. Similar reversions had occurred in the South Slavonic dialects. That the Germanic vowel mutation was also the result of consonantal influence was proved by the Old Norse mutations before the fronted *r* which replaced older *z*, as in *eyra* from *auzō*, "ear." The above examples were illustrative of assimilation, which sprang from the desire to save space in articulation, and secure ease of transition. Thus *pn* became *pm*, or else *mn*. Saving of time was effected by dropping superfluous sounds, especially at the ends of words, as when *sing-g*, with distinct final *g*, was reduced to *sing*. But cases of saving of effort were very rare or non-existent. The loss of the trilled point *r*, or its replacement by the trilled uvular *gh* and *x*, as in Paris and Berlin, were perhaps due to economy of effort. But all the ordinary sounds of language were about on a par as to difficulty of production. If children learnt *p* and *m* more easily than *k* and *ng*, it was not on account of any intrinsic difficulty in the latter, but because the action of the lips was visible, and that of the back of the tongue was hidden. The chief cause of sound change appeared to be defective imitation, or the substitution of approximately similar sounds, as in "frow" for *through*. Mr. Sweet would divide sounds into stable and unstable: the former class containing the labials, which were separated from all other formations by a distinct space; the latter class containing the tongue articulations, all of which interchanged and ran into each other. In addition to the above organic changes, there was an important and numerous class due to grammatical and lexical analogy, and to confusion of meaning, as in *sparrow-grass* for *asparagus*. Lastly, Mr. Sweet cited cases of the coexistence of native and foreign sounds in the same dialect. The Armenian implosives, or choke stops, in which closing and raising the glottis supplied the force checked in the mouth, were believed to have been borrowed from some non-Aryan language of the Caucasus. The general conclusion to be drawn was that the history of words and their changes could not be studied in literature alone, and that all true investigation into the forms of language must be founded on scientific phonetics. In our present university system there was not so much as a pretence to study phonetics, and the teaching of philology was therefore deprived of any solid basis. In the discussion, several members objected to Mr. Sweet's theory that sound-changes were rarely if ever due to economy of effort. Dr. Furnivall cited the abbreviation *o'clo'*, and Mr. E. L. Brandreth instanced assimilation and the introduction of the neutral vowel as cases of weakening. Mr. Sweet replied that abbreviation was saving of time, and assimilation saving of space, whereas no trace was found of a tendency to eliminate the exceptionally difficult sounds of language. Though stops, such as *t*, were often relaxed into open consonants, such as *th*, on the other hand, the converse change was just as common. Mr. J. Lecky said he had independently arrived at the same theory as Mr. Sweet—that sound changes are seldom attributable to saving of the degree of effort. A fronted *m* was not necessarily harder than a simple labial; the simultaneous action of different parts of the mouth might be easier

than their separate action; just as we find it easier to move all the fingers at once in grasping than to move each finger separately in playing music. Assimilation vastly multiplied the number of elementary sounds in a language, and therefore could not be described as facilitating pronunciation. The neutral vowel was just as difficult as any other, for the English variety of it was rarely learnt by a foreigner; and even a native could not, without phonetic training, pronounce it isolated or accented. The introduction of the neutral vowel was not due to laziness, but to the desire to subordinate some syllables to others, so as to weld the sound group into unity, and make the phrase rhythmical. In such a word as *territory*, if a real *o* were sounded, it would suggest a division into two separate words, as *terry* and *tory*. Mr. Lecky did not regard the untrilling of *r* as an economy, because, in the smooth consonant, there was the new difficulty of sustaining the point of the tongue without the support of the palate. This was a changed distribution of effort, not a saving. He suggested that the explanation of sound changes might be found in the assertion of individuality. Each new generation, feeling itself to be different from the preceding one, unconsciously developed a new pronunciation sufficiently distinct to be characteristic. Changes in pronunciation were thus analogous to changes in art or costume, which could not, as a rule, be attributed to economy either of effort, space, or time.

## FINE ART.

## THE OLD MASTERS AT THE ROYAL ACADEMY.

## I.

IT had been whispered abroad, before the galleries of Burlington House had been opened to the public, that the uninterrupted series of masterpieces which, from the private collections of England, had year after year found their way to the Academy, would at last halt—that the stream, if it had not dried up, had become thin and intermittent. But an examination of the present exhibition proves that this is certainly not at present the case. Rarely has a collection of works of finer class or greater interest been brought together, though more popular and more celebrated masterpieces have on several occasions been shown in the same place. Almost the entire collection of Dorchester House—exquisitely well chosen, and containing few, if any, second-class works—is here, with the exception of the Van Dycks, which we have already described at the Grosvenor Gallery. The Duke of Wellington, Lord Leconfield, Lord Carnarvon, Mr. Sellar, Mr. Charles Butler, and many others, have contributed paintings of very high interest; to say nothing for the present of the special group of Turner worshippers, who have sent to the remarkable exhibition of water-colours by that master a second instalment in every respect worthy of last year's memorable show.

The exhibition is weakest this year where it is generally strong—in the works of the fourteenth and fifteenth centuries. There is, indeed, little here on which we are tempted to dwell, and many are the specimens so inferior, and bearing such ambitious designations, that we could gladly have spared them. Very curious, though by no means a work of the first rank, either as regards conception or execution, is the "Judgment of Paris" (201)—a Florentine work of the second half of the fifteenth century. To the right of the picture is seen a Florentine Paris awarding the apple, bearing the inscription *τη καλη, to Venus, who, with her sister-goddesses—like herself, fully-clothed and fantastically adorned—stands before him: to the left appears another group, comprising Venus exhibiting the prize to Jupiter. The chief interest of the picture is that the types of the male and female divinities have a considerable analogy to those of the Sibyls and Prophets in the famous Florentine prints attributed, though without*

absolute proof, to Botticelli and Baccio Baldini. The resemblance is especially close between the goddesses of the picture and the "Sibyls" of the incomparable first set, recently reproduced by the new Société Chalcographique from the unique series in the possession of Mr. Malcolm of Poltalloch. The prints, however, bear such evident marks of inspiration and originality, and are so manifestly superior in design to the picture, that we are led to suspect a reversal of the usual process. May not the painter of Mr. Butler's quaint but by no means masterly work, have derived his fanciful figures from these admirable early examples of the art of engraving? An exquisitely finished "Virgin and Child with Saints" (204), from Dorchester House, is ascribed to Pesellino; but though its design is such as he might have produced, its execution does not convincingly bear the marks of his style, so far as we are acquainted with it. Certain characteristics, such as the largeness and importance of the design, contrasting with the very small size of the panel, would lead us to believe that it may possibly be a carefully executed reduction of a work of larger dimensions. The "Study of a Head" (167) from the same collection bears the great name of Leonardo da Vinci. It is certainly a design of the well-known Leonardesque type and style; but its contours are far, indeed, from showing the subtlety or the exquisite precision which would characterise such work if it were from the hand of the great master. The study—which is in monochrome—may, perhaps, have been executed from one of Da Vinci's drawings. A greater puzzle is afforded by Col. Sterling's cartoon, "The Virgin and Child" (175), given to Raphael. It has been referred to by Passavant; its authenticity has been vouched for by MM. Crowe and Cavalcaselle in their recent biography; moreover, there appears to be little or no doubt that it is the cartoon for the so-called "Rogers Madonna"—which once formed part of the Orleans Gallery, and is counted among the master's genuine productions—with which picture it appeared, as we are informed, at the Manchester Fine Arts Exhibition in 1857. Yet an examination of the drawing itself leaves us anything but convinced that the hand of Raphael is to be detected in its workmanship. Something comparatively inexpressive and insignificant in the type of the Virgin, something approaching the Lombard style in the adjustment and drawing of her veil and garments, call up suggestions of a painter of the school of Leonardo under Raphael's influence; and, as a natural result, the name of Bazzi presents itself, in the works of whose Roman period or periods a conjunction of such influences—the Roman overpowering but not obliterating the Lombard—often presents itself. It is a subject of infinite regret that the "Rogers Madonna" itself could not be obtained from its present owner, Mr. Mackintosh, for exhibition. If we remember rightly, it has not appeared in public since the opening of the new epoch of Raphael criticism, which has now, in consequence of recent investigations on all sides, assumed an entirely new development. Above the drawing hangs a genuine but not a specially interesting *tondo* by Bazzi—one of his more perfunctory productions—having, however, in certain portions of the design, a curious resemblance to a work of widely different tonality, the "Holy Family" in the first saloon of the Borghese Gallery, there ascribed to Lorenzo di Credi, but by some modern German critics given to Bazzi.

He would be a bold man who should positively assert that the galleries contain any work from the hand of Titian himself, though his name appears six times in the catalogue. The exquisite little "Holy Family" (161), lent by the Marquis of Bath, though worthy in point of excellence of the Cadorine,

has certain characteristics of the school of Palma which render the ascription to the former master unsustainable. The type of the Virgin is undoubtedly Titianesque, but the St. Joseph and the Child are as assuredly Palmesque, while certain sharp contrasts and juxtapositions of colour recall the Veronese school. We should, therefore, ascribe the work to one of the Bonifazio group—perhaps to the second Bonifazio Veronese. Just above hangs another "Holy Family" (162), probably by the first Bonifazio, which shows in the central group considerable resemblance to the picture by that master recently acquired by the National Gallery. Mr. Holford's richly coloured but not very expressive "Virgin and Child with Saints" (127) is justly ascribed to Bonifazio Veneziano, for it is truly Venetian, in the narrower and more local sense of the expression. From the same collection, and there ascribed to Titian are: "A Caterina Cornaro" (129) of quite Titianesque type, the golden glow of which would suggest the master himself, were not the design too weak and inexpressive for him; yet another "Holy Family," which is a repetition with variations, but not an original one, of a picture in the Louvre; and finally, a so-called "Falconer"—the fine portrait of a Venetian gentleman, holding a falcon, which may be by Paris Bordone. The finest Venetian picture here, if it is not, indeed, the most interesting work in the whole collection, is Mr. Holford's strangely-described "Portrait of a Woman," by Lorenzo Lotto (124). It is the presentment of a young and beautiful noblewoman, the fashion of whose peculiar turban-like head-dress would seem to show that she was not a Venetian proper, since no such adornment appears to have been worn by the dames of the capital-city itself. She holds in her left hand a drawing, showing Lucretia in the act of stabbing herself to the heart, and points to it with significant and earnest gesture. On a paper which lies on the table beneath, is the inscription: "Nec ulla impudica Lucretiae exemplo vivet." At first it might be possible to suppose that the splendid blonde so portrayed is some enthusiastic dilettante, like the Andrea Odoni of the same master at Hampton Court, proud of a new possession, and sharing the passion of the day for classic lore and classic legend; but the concentrated resentful expression which animates without ruffling the exquisitely delicate features, the unmistakably tragic meaning of the gesture, point to an interpretation far graver and more terrible. We appear to be confronted with one of the chief actors in a tragedy, the culmination of which is either dreaded, or—the less probable hypothesis—has already become an irrevocable fact. Assuredly, Venetian art has produced greater masterpieces of colour and execution than the present picture; but rarely, indeed, has it brought forth any work, in its peculiar way, more pathetic, more significant, more impressive.

We must now take what may appear to be a step backward, and notice Mr. Holford's remarkable "Holy Family" (136) by Gaudenzio Ferrari, a painter far too little known in England, but who in his own regions at Vercelli, Varallo, Cannobbio, and Novara, no less than at Milan, is almost a great master. The colour of the present example, which is probably the most important in England, is scattered, and wanting in general harmony. Indeed, there is not about the work much *ensemble*, either technical or dramatic; but isolated passages, such as, for instance, the beautiful figures of the angels—drawn with consummate Leonardesque skill and grace—who surround and cherish the infant Saviour, and the grave, pathetic figure of an attendant bishop, have great charm. A place of honour is justly accorded to the Duke of Wellington's celebrated Correggio, "The

Agony in the Garden" (131), so well known through the copy which has for many years formed part of the national collection. The remarkable foreshortening of the upturned face of Christ is the portion of the picture in which the superiority of the original is most strikingly apparent. The blue of the Saviour's robe is here, too, of cold and chalky hue, and a certain want of transparency is observable in the deep shadow of the middle-distance; but these drawbacks are perhaps not chargeable to the painter, but to time. A remarkable specimen of the powerful, clean work of Bronzino, sculpturesque in its hardness and force, and full of individuality, is the "Leonora, Duchess of Tuscany" (137), from Dorchester House. The melancholy of this unlovely but majestic lady is of a type not infrequently met with in the personalities of the Renaissance—inspiring at once interest and distrust, suggesting wide potentialities both of good and evil. The portrait of her spouse, "Cosimo, Duke of Florence" (125), attributed to the same painter, is too heavy and characterless in execution, too much wanting in certainty of characterisation, to be worthy of him. The large full-length (138) from Dorchester House, which is said to represent "Alfonso d'Este II.," and is attributed, for not very obvious reasons, to Dosso Dossi, has, in the peculiarities of its pose and arrangement, a resemblance to the Brescian rather than the Ferrarese school of portraiture. The dignified melancholy of the expression, but not the comparative stiffness and want of ease of the execution, is akin to the manner of Il Moretto, an early work of whose pupil, Moroni, it might possibly be. Though a little out of its place, an unusually fine group of portraits, justly attributed to Jacopo Bassano, should be mentioned; it shows him worthily taking his place, in this branch of his art, by the side of his great contemporaries.

Of the four works attributed to Velasquez, the most important is the "Philip IV." from Dorchester House, a picture about which it might be possible to feel some little doubt—not as to its merits, which are undeniable, but as to the correctness of the attribution to the great Don Diego himself—when it hung in its place in Mr. Holford's collection; but which stands forth here as a fine and important example necessarily belonging to the master's earlier manner, since he was two years younger than the king, whose age here appears to be about twenty-five. The figure stands supremely well; and the rich, sober harmonies, formed by the splendidly adorned crimson scarf, the soft leathern doublet, with its embroidered sleeves, the brown plumed hat and the accessories, are delicious. The repellent physiognomy of the painter's royal patron is unflinchingly delineated with all its unmistakable characteristics: the strangely conformed forehead is drawn and modelled with extraordinary firmness and skill; the Hapsburg jaw appears in all its deformity. In further proof of the authenticity of the picture it may be stated that no second version identical, or of close similarity in dress and arrangement, appears to be known. Still finer in execution, with far more of the real, mature Velasquez, whose magical touch is still the despair of true painters, is the "Innocent X." (160) from Apsley House. A similar picture exists at the Hermitage; but as to the authenticity of the present work there can be no doubt. It has all the appearance of being a preliminary study for that famous three-quarter length of the same pope which is one of the chief glories of the Pamfili-Doria Palace at Rome. From the same collection comes the fine, highly characteristic portrait of the satirist, Francisco Gomez de Quevedo, wearing black spectacles (111); in which, how-

ever, the tormented treatment of the hair is singularly unlike the practice of Velasquez at any stage of his career. The somewhat coarsely and drily painted, if vigorous, "Conde, Duque de Olivarez" (135), from Dorchester House, is one of many well-known repetitions of the same subject. Murillo is worthily represented by his own portrait (143), lent by Lord Leconfield, in which he appears nearly full-face, gazing through a false oval frame, beneath which is the curious inscription: "Bart<sup>us</sup> Murillo seipsum depingens, pro florum votis ac precibus explendis." Notwithstanding the dullness and want of vibration of the colour, the work lives through the truth and delicacy of the characterisation. If we recollect rightly, a similar example is in Lord Spencer's collection, and was some years ago at South Kensington. A portrait of "Don Luis de Haro, Marquis of Caspio," lent by Mr. Holford, appears to be an enlarged repetition, but certainly not an original one, of a small picture by Murillo in the La Caze collection at the Louvre. Lord Heytesbury's "Las Gallegas" (114), showing two laughing Galician girls at a window, has a vivacity and good-humoured realism which affirm the correctness of the attribution to the Sevillian master, but the execution of the work is unusually slight and empty.

The schools of Flanders and Holland, if not as numerous represented as on some former occasions, can yet both of them boast some splendid and characteristic examples. Few things here have a higher interest or a greater fascination than Rubens's finished study for his great "Elevation of the Cross" (127), sent by Mr. Holford. The high finish of certain parts is the cause that some doubts have been expressed as to the justice of the attribution to the great master himself; but, surely the hand of no pupil or imitator—however skilful, however deeply versed in the secrets of the school—could reproduce in such fashion the splendid breadth, the spontaneous energy of the workmanship, the movement, the passion and living force of the whole! To whom but to the *chef d'école* could we attribute the sombre, yet luminous, transparency of the colour, compounded of the painter's brown-and-silver harmonies, with a sparing admixture of red and kindred tawny hues? If further proof of the authenticity of the work were required, it would be found in the fact that some figures forming part of the composition—which is here comprised in a single frame—are more developed than in the finished work, in which, to suit the exigencies of the triptych form, they appear to have been truncated. Notably, the form of the bald-headed old man struggling, in a bent attitude, at the very foot of the Cross, is here seen in its entirety, while in the Antwerp picture some portion of the lower part of the figure disappears. Lord Carnarvon's great "Holy Family" (141) is composed with extreme care, and with a reposeful harmony of the parts somewhat unusual in similar works of Rubens. The colouring is rich in its comparative sombreness, if without much contrast or vibration; unquestionably the whole bears the impress of the master's style, and must contain, too, some of his own work, if we cannot ascribe to him the execution of the whole. Her Majesty's "Pan and Syrinx" (115), from Buckingham Palace, is a school-piece, rich and harmonious in contrast of colour, vigorous in suggestion of movement, yet not attributable to the chief of the Antwerp school himself, but rather to one of the less individual of the brilliant crowd of pupils and assistants who, after the departure of Van Dyck, still crowded his studio.

CLAUDE PHILLIPS.



## CORRESPONDENCE.

## A FORGED ROMAN INSCRIPTION.

Combe Vicarage, near Woodstock: Dec. 28, 1886.

A letter from Mr. W. Thompson Watkin, in the ACADEMY of October 30, comprised the following:

"There is one [inscription] of especial interest, found . . . at Blackmoorgate, on Stainmoor, in Westmoreland. It is on a small stone-statue . . . 3½ inches in height . . . The figure is evidently that of the god Saturn. . . . On one side is inscribed

DEO ARVALO  
SATVRNO

and on the back

SEX  
COMMODYVS  
VALER.  
V. S. L. M.

. . . No inscription to Saturn has previously been recorded as found in Britain; and, with the prefix of Arvalus, it is very rare, if not unique."

I wrote at once a letter that appeared in the ACADEMY of November 6. My letter mentioned that this inscription and one appended by me

"DIS PATRIBVS  
HERCVLI

APOLLINI ARVALO," &c.,

are given by G. Marini (*Gli Atti e Monumenti de' fratelli Arvali*, Roma, 1795, pp. clxxx., 812) as having been found on "two altars, or votive tablets," at Brescia, according to Ottavio Rossi (*Memorie Bresciane*, Brescia, 1693, p. 136).

By the kindness of Mr. R. Blair, of South Shields, I have just got the *Proceedings* of the Society of Antiquaries of Newcastle-upon-Tyne, vol. ii., No. 32, which contain engravings of the statue in question and its inscription. It suffices to quote the following:

"The monthly meeting of the society was held . . . on November 24. . . . Mr. Blair (one of the secretaries) . . . read the following:

"Liverpool: Nov. 19, 1886.

"DEAR SIR,—I suppose you would see, from the Rev. J. Hoskyns-Abraham's letter in the ACADEMY [of November 6], that the inscription to Saturn from Stainmoor is either a forgery or a duplicate, the latter very unlikely.

"Yours, &c.,

"W. T. WATKIN."

. . . The Rev. J. R. Boyle said he had lived in a slate country, and could speak from experience as to markings on slate. His impression was that the thing was a forgery; the letters are freshly made, the incisions being of a much lighter colour than the surface of the stone. Captain Robinson was of the same opinion; the edges of the stone were much too sharp. Mr. Gibson thought that too much space was left, as in all Roman inscriptions that he had seen there was very little room to spare. In genuine inscriptions the letters are made as large as possible, and every atom of space utilised. Mr. Blair pointed out that the form of some of the letters was quite unlike any other known Roman inscriptions, especially the *v* form of the *v*; the colon (:) after the word *DEO* is also unknown in Latin epigraphy."

J. HOSKYNs-ABRAHAM.

## NOTES ON ART AND ARCHAEOLOGY.

THE Royal Academy elections of a day or two ago were, on the whole, satisfactory, and what was expected. Mr. Marcus Stone, the new full Academician—albeit, a little too sentimental in his art, and a little too purely popular, is a fair draughtsman, and pays greater regard to the principles of composition than, for instance, do the engaging youths trained in the latest French schools. But he can hardly be expected to add great weight to the Academy; or to do in the future much more than he has done in the past. Now, it is true that the latter expectation can hardly be cherished even of Mr. Alfred Gilbert, the new Associate; but that is only because it would

be difficult for any sculptor to surpass in strength, grace, and accomplishment, the noble "Enchanted Chair" of last year's exhibition. Mr. Gilbert is, in truth, not only the most distinctly a man of genius among our younger English sculptors, but an artist whose best work would do honour to any school. Had election to the associateship been denied him, the Academy might well have been said to lay itself open, for the occasion, to the worst charges lately brought against it with so little success.

By the very recent death of old Mr. Roupell, another wonderful collection—little known beyond the circle of connoisseurs—will come into the field. The veteran amateur, who was in his eighty-ninth year when he died the other day in his chambers in the Albany, had gathered works of art about him during half a century. He was of the old race of collectors and connoisseurs. It was his good fortune to collect the drawings of ancient masters at a period when they were held in little repute; and, when some seven years ago the Grosvenor Gallery held its astonishing exhibition of work of this nature—and so fulfilled one of the best services it has rendered to art—it was found that Mr. Roupell's contributions were of singular excellence. He left behind him also many prints; and of these, as well as of the drawings, a sale will be made, probably in the course of a few weeks, which is likely, during the whole season, to stand second only to that of the Duke of Buccleuch.

PRINT collectors are aware that America has for some years been prominently in the market, buying rare engravings at liberal prices. This is the case increasingly; but, what is better, there is more than one high-class American collector who recognises, in the largest way, the claims of the student to see and profit by rare artistic work. The latest instance of this is the exhibition, held at this moment at the Peabody Institute, in Baltimore, of a certain portion of the large collection of Mr. Harrison Garrett. The original etchings by Rembrandt, and the engravings by Wille, chiefly after the famous Dutch masters, form the most conspicuous attractions of the show. Mr. Harrison Garrett's collection is under the supervision of the secretary of the Historical Society of Maryland, to whom the compilation of the catalogue is probably due.

LECTURES on sculpture will be delivered at the Royal Academy by Prof. C. T. Newton and Mr. A. S. Murray. The former has taken as his subject, "Greek and Italian Terracottas"; the latter, "Greek Sculptures expressive of the Emotions." Prof. J. H. Middleton will also give a course of three lectures at the Royal Academy during February, upon "Methods of Decoration as applied to Greek, Roman, and Mediaeval English Architecture."

THE Fine Art Society will have on view next week in New Bond Street, a collection of pictures by Mr. MacWhirter, illustrating "The Land of Burns and Scott."

## THE STAGE.

## STAGE NOTES.

IN the absence of new pieces of real importance, a note or so may be welcome devoted to actual performances of established success; for there are those whose appetites are not satisfied even by the full feast provided by Augustus Harris, and those whom a Gaiety burlesque, or even the most clever children's performance of Mr. Savile Clarke's most clever adaptation—and that is what everyone should see at the Prince of Wales's—still leaves yearning.

WE went the other night to see what may be called the second of the new departures made by Mr. Wyndham at the Criterion—a theatre long associated with rattling performances of the lightest and most impossible of French farces. The revival of O'Keefe's "Wild Oats" was the first of these departures; the second is the revival of "David Garrick." With such a change in the programme there must, one would suppose, be some change in the *clientèle* of the theatre. For "Garrick," though it contains its farcical incident and its drunken scene, without which the enthusiasm of a British gallery could hardly be counted upon, is for the most part a serious comedy of character, with a story set forth in good dialogue. The part which an unsympathetic, albeit singularly clever, actor, Mr. Sothorn, created is now played by an actor likewise singularly clever, likewise not quite sympathetic, who ventures for almost the first time upon a rôle in which it is essential that the character shall be felt with—that he shall be taken *au sérieux*. And Mr. Wyndham acquits himself with upon the whole wonderful success in this almost new, this certainly unfamiliar task. Garrick he represents with a commendable measure of vigour and vivacity. The performance may be seen without regret. Miss Mary Moore—intelligent and sympathetic 'au possible'—is the Ida Ingot, the citizen's daughter, who is in love with the great comedian. The part was created about a score of years ago by a namesake of this lady's—Miss Nellie Moore, a delightful actress and charming person who died in her youth. Several people have been seen in the character between its first assumption by Miss Nellie Moore, and this, its latest, by Miss Mary Moore. It is Miss Mary Moore, however, who best reconciles us to the untimely loss of the part's earliest representative.

ON Tuesday night, we went to see the "Harbour Lights," which is by far the most effective melodrama now being played in London. We were sorry to find Miss Mary Rorke "out of the bill." Only two nights before she had given up her part of the second heroine, which falls now to the lot of Miss Achurch—by no means a bad substitute. But at the Adelphi Theatre Mr. William Terriss is the popular attraction; and how well placed he is as the manly hero of melodrama! Valorous, sunny, and tender—he is all that in "Harbour Lights." And how much more he enters into and seems to believe in his part than he ever did in those legitimate parts at the Lyceum, where he was, for instance, a Mercutio wanting in lightness, wanting in style! He is born, not for the ancient drama, but for parts in the plays of our day, heroes sympathetic and spirited—parts such as Henry Neville played with best effect fifteen years or so ago, and Charles Warner after him. Yes, as David Kingsley, Mr. Terriss is to be commended altogether. The stage holds at the moment no one who could look and play the part of this wholly virtuous young naval officer with quite Mr. William Terriss's variety and force. Miss Millward is the heroine whom David Kingsley loves. She, too, has wonderfully improved since she was at the Lyceum, where we were apt to find her colourless and amateurish. She has mended her ways, and learnt her art since then, and brought into play those natural qualifications in which she was never wanting. In the quieter and happier scenes, and in some of the scenes of suspense, Miss Millward is now admirable. It is only in violence that she sometimes ceases to be engaging, because she sometimes ceases to be true. Nor is it difficult to say why this is so. In the quieter and more everyday passages, accuracy of observation permits to an actress much pleasant truth of effect, while the greater and rarer scenes can never have been observed but only imagined. Thus they come often to be expressed conven-

tionally. Certain arbitrary signs—gestures and intonations long accepted as interpretative—are held sufficiently to express and represent them in melodrama. And if in several parts—by no means in Miss Millward's only—in "Harbour Lights," this is apparent, and has to be forgiven, it is forgiven in virtue of the clever and solid fashion in which, out of very familiar materials, the whole piece is constructed, and in virtue of a *mise-en-scène* which, especially the scene on the deck of the *Britannic*, goes as far as it is possible to go in the direction of effective realism.

WE note that a well-written and justly laudatory pamphlet (signed M.S.S.) upon Miss Alma Murray's creation of the rôle of Beatrice in "The Cenci" has quite lately been issued, under the auspices of the Shelley Society.

## MUSIC.

### MUSICAL BOOKS.

*Richard Wagner, sa Vie et ses Œuvres.* Par Adolphe Jullien. (Gilbert Wood.) France is a country where Wagner's principal works are unknown to the general public; but where the composers and writers on music have now for many years shown the utmost interest in everything relating to the work of this extraordinary man. The unfortunate *fiasco* of "Tannhäuser" in Paris, the hostile attitude of Hector Berlioz—"le chef de l'école musicale en France," as he is rightly designated by our author—and political events, for a long time interfered with the spread of his music there, and with the right understanding of his aims. M. Jullien laments that no impartial account of the man and artist has yet been given to the world, and his object in writing his book is to supply that want. Even the singularly able article on Wagner by Mr. E. Dannreuther in Sir G. Grove's *Dictionary of Music and Musicians* is classed among the works which show neither calm examination nor moderate judgment, although M. Jullien fully acknowledges its literary merit. It was, however, specially these qualities to which we referred in noticing that article. To mention only one matter—the treatment of Meyerbeer by Wagner—we think the English writer, on the whole, more moderate in his judgment than M. Jullien. On one point, however, in regard to this question, Mr. Dannreuther, in his attempt to minimise the services rendered by Meyerbeer to Wagner, seems to have gone a little too far—at least, if M. Jullien's statements be correct. "A letter from Meyerbeer to Herr V. Lüttschau, dated March 18, 1841," says Mr. Dannreuther, "turned the scales in favour of 'Rienzi,' and both 'Rienzi' and the 'Holländer' were accepted (but not performed), on his recommendation, at Berlin." But M. Jullien tells us that "Rienzi" was performed at Berlin, not—it is true, in 1841, but on October 26, 1847, the anniversary of the birth of the King of Prussia; and that it was in part owing to Meyerbeer's renewed solicitations that the work was chosen. The matter may not be very important, but it is a delicate one, and the slightest misrepresentation of facts is to be regretted. Again, respecting the part taken by Wagner in the revolutionary movement at Dresden, in 1849, the two writers differ. The Englishman strongly doubts the tale of his having fought on the barricades. The Frenchman asserts positively that he did so.

M. Jullien's account of Wagner's life is extremely interesting; and the full details with regard to the concerts given by Wagner at Paris in 1860, and the performances of "Tannhäuser" in 1861 are welcome, for most of the biographers of the composer touch as lightly as possible on these matters. The French writer, whose admiration for the composer's genius dates from that time, gives what seems to us an impartial

account of the whole affair. While admitting that in many respects Wagner's conduct was the reverse of discreet, he blames the Jockey Club, the press, and in particular Berlioz for the reception given to the work. "Toute cette affaire du 'Tannhäuser,'" he candidly says, "à quelque point de vue qu'on l'examine, est peu honorable pour nous."

And not only during his visit to the French capital, but all through his life, it was Wagner's habit to speak out his mind regardless of the feelings of others as well as of the consequences to himself. Our author, in trying to give a true picture of the man, hides none of his weaknesses; but the statement that "comme homme, il est dénué de noblesse, et n'échappe à aucune des faiblesses de l'humaine nature," is somewhat too strong. He showed nobility of character in pursuing what he considered the right path in matters of art, in spite of the hardships which he had to undergo. If his pride is to be imputed to him as a fault, it is, at any rate, one which he shares in common with many a great man. A French musical critic, M. G. Monod, has thus written about Wagner: "On le prend tel qu'il est, plein de défauts, peut-être parce qu'il est plein de génie, mais incontestablement un homme supérieur, un des plus grands et des plus extraordinaires que notre siècle ait produits." An excellent description, and in a very few words, as M. Jullien, who quotes it, remarks.

The book contains a number of interesting illustrations, among which figure some of the best caricatures which appeared during the composer's lifetime, and since his death, in Germany, France, and England. M. Jullien looks upon the caricature as an historical document. He is right: many a true word is written in jest; and from the satirical pictures and comments of such papers as the *Charivari*, the *Fliegende Blätter*, &c., one can learn much, and in an amusing way, about the opinions of the musical world respecting Wagner and his work.

One must not look in M. Jullien's book for any profound or even original remarks respecting Wagner's operas and music-dramas. He has something to say, it is true, about each work. He gives a long description of the plots; but what he writes about the music is principally to point out its general character, and to name the portions which he thinks worthy of special admiration, or, in a few cases, those which fail to satisfy him. But he tells us in his preface that he is writing a "livre d'histoire, non un livre de combat ou de parti." He makes, however, one statement about "Parsifal" which provokes criticism. "Jamais il n'a poussé plus loin l'emploi des *leitmotive*," he says. For ourselves, we have always considered "Tristan and Isolde" as the *ne plus ultra* of the system of representative themes.

The notices of Wagner's principal writings are interesting. For the one on *Die Kunst und die Revolution*, M. Jullien, in a footnote, acknowledges himself indebted to L. Bernadini; and for the one on *Das Kunstwerk der Zukunft* to Mr. E. Dannreuther. In the latter case, he has translated the notice from the article in Sir G. Grove's dictionary, but has prefixed to it a sentence of his own. In such borrowing, the actual indebtedness should be carefully indicated by quotation marks. In speaking about *Das Judentum in der Musik*, he refers, of course to the fierce attacks on Mendelssohn and Meyerbeer. Wagner's hostility to Jewish composers is well known; but, as his books are not extensively read, only the few really know what he actually did say about the above-named. The quotations (marked) from Wagner are therefore to the point.

There is naturally a great deal about Berlioz in the book; and it is satisfactory to find that M. Jullien does not make a cloak of nationality

to hide the faults of this gifted French musician and critic. Wagner made Berlioz's acquaintance when he went to Paris in 1839, and admired him because he did not compose for money. They met again at Dresden in 1843, when Wagner appears to have taken more interest in Berlioz's music than Berlioz did in Wagner's. Yet, surely, the "Flying Dutchman," which was performed during Berlioz's visit, was worthy of more than the few lines of faint praise which he devoted to it. They were both in London in 1855, when Wagner conducted the Philharmonic, and Berlioz the New Philharmonic concerts. Then they saw each other in Paris in 1859-60. The tone of Berlioz's articles about Wagner's music shows plainly—as M. Jullien remarks—that he was yielding to feelings of jealousy. He did not criticise Wagner, but only made fun of him. He was the man best capable of helping the public to understand the new form of art; and had he done so, his own opera would have had a better chance of success, and Paris might have had the opportunity of laughing at Cham's famous caricature representing "Tannhäuser demandant à voir son petit frère 'Les Troyens.'" Berlioz surely could not have been serious when he spoke of "les polissonneries d'une orchestration bouffonne." Of Berlioz's scores, Wagner once said—"I have profited by them in learning what to do and what not to do;" and in speaking thus of his bitterest enemy, he proved that he was not quite "dénué de noblesse." M. Jullien's book contains no less than fifteen portraits of Wagner, the first belonging to the year 1840, the last to 1882.

J. S. SHEDLOCK.

### MUSIC NOTES.

THE Popular Concerts were resumed last Saturday. Mr. C. Hallé made his first appearance since his illness, and played Schumann's Fantasia in C (Op. 17). There was a full house, which may easily be accounted for by the fact that Beethoven's Septett was included in the programme. Mr. Santley was the vocalist.

ON Monday evening the concert opened with Schubert's Quartett in D minor, a work which, since the year 1861, has been an established favourite at these concerts. Miss Zimmermann and Signor Piatti played Beethoven's Sonata in G minor (Op. 5, No. 2). The lady also took part in Beethoven's "Kakadu" variations, but played nothing alone. We cannot recall any previous Popular Concert in which there was no solo for the pianist. Miss Carlotta Elliot took the place of Mr. Thorndike. She sang intelligently, but was not in her best voice.

MR. HENSCHEL gave his seventh concert last Wednesday afternoon. The programme included Mendelssohn's Symphony in D minor ("Reformation"), which has not been given at the Crystal Palace since March, 1882, and not heard for a much longer period at St. James's Hall. It was therefore a wise selection, and drew a good audience. The novelty of the afternoon was a Serenade for strings, by Mr. A. Foote, an American composer, pupil of Prof. Paine, of Harvard. It is in reality a very short suite. The middle movement is graceful; but the other two, in spite of some good writing, are not striking. Mr. Foote is young, and may yet do honour to his country. Mr. Bernhard Stavenhagen played Liszt's second Pianoforte Concerto in A, and proved himself, as he has done on former occasions, an excellent interpreter of his master's music. He was recalled three times. Miss A. Marriott sang with expression, Salome's sentimental scene, "Celui dont la parole," from Massenet's "Hérodiade." The programme included the overtures to "Egmont" and "Tannhäuser."